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**MUSIC EDUCATION IN A MULTICULTURAL
SOCIETY: A PSYCHO-
PEDAGOGICAL
PERSPECTIVE**

by

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(ii)

We believe that music benefits all children by enriching their lives, fostering positive feelings about themselves and others, promoting acceptance and understanding of differences and offering a climate free from pressure and competition.

(Haines & Gerber 1984).

(iii)

I declare that MUSIC EDUCATION IN A MULTICULTURAL SOCIETY:
A PSYCHO-PEDAGOGICAL PERSPECTIVE, is my own work and that all
the sources that I have used or quoted have been indicated and
acknowledged by means of complete references.

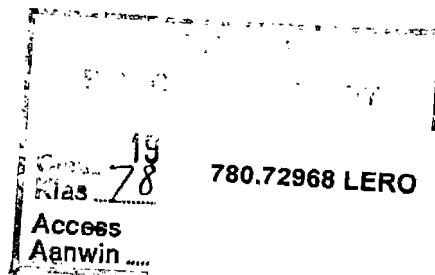
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MUSIC EDUCATION IN A MULTICULTURAL SOCIETY:

A PSYCHO-PEDAGOGICAL PERSPECTIVE

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SUMMARY

Multiculturalism is a policy of support for exchange among different groups of people to enrich all while respecting and preserving the integrity of each. South Africa comprises one of the most multi-ethnic, multiracial, multireligious and multicultural societies in the world.

South Africa is a vast country of many peoples with many musics. Multicultural music can contribute to educational reform by providing equity and equality of learning experiences to all learners in a multicultural society.

Music is not just an art to be practised within the education of a multicultural society. It is, in itself, a truly multicultural education. In the study of music education, the culture and nature of a people must be understood. There must be opportunities for all to be immersed in the music of other indigenous cultural groups and of world cultures. Music activity is not an isolated activity within a culture; music education as culture is the concept.

Children have developmental levels and specific needs in different stages. This learning and becoming child experience music as a group of processes that reflect in sound what is happening in life. There is a difference in the development and behaviour between children of various cultures. Each child has special needs to become self-actualized. Multicultural music education attempts to meet these needs.

In this thesis a curriculum model for multicultural music education is proposed. A common elements approach used in a spiral of musical and human development and based on the sound approach is used to expand awareness of fundamental elements of music to include all types of music of all people. This approach would lead to better understanding of other peoples and cultures.

Based on these findings, guidelines and recommendations for multicultural music education are provided.

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CHAPTER 1: GENERAL ORIENTATION

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1.1 INTRODUCTION

Most developing countries experience problems in providing equal educational opportunities (Mncwabe 1990:151; Zürich 1990:1). In South Africa the situation is no different. The formal education system could not provide equal and ample learning opportunities to the inhabitants (African National Congress 1992:56; Dhlomo 1989:6; Mncwabe 1990:19; Steyn 1986:36). This is due to numerous economic, socio-political and cultural factors (Department of National Education 1991:1; Zürich 1990:1).

The place of music within the broad school curriculum has recently again come to the fore because of the Department of National Education's education renewal strategy. Owing to the revision of the school curriculum, one now has a unique opportunity to get a better grip on the music education of the young. Music in South African education has for some time been in a fight for survival. It was therefore heartening to learn that the arts as a field of study will be included in the general policy for pre-tertiary education. The main question which now remains to be answered is: What should music education entail in this new educational dispensation?

In this study the possible contribution of multicultural music education towards acquiring equity, equality and positive self-actualization in learning experiences for all learners will be dealt with.

1.2 ANALYSING THE PROBLEM

South Africans are on the verge of a new era in their national life. The educational reform will be a turning point. In 1990 a new national educational system was announced for implementation in January 1991. This is seen as just the beginning of an entire new system. Up to March 1992 all schools in South Africa had a choice between:

- Model A which entails the privatisation of state schools;
- Model B which proposes that a state-controlled school may be opened to all races providing that 90 percent of the staff and parents agree to an open policy;

- Model C which provides an additional option which allows for the establishment of state-aided schools. From March 1992 all schools became Model C schools, due to the economic situation in South Africa (Clase 1990:18). The need still exists that some parents do not have the means to pay for schooling, and financial assistance in the form of bursaries and student loans is needed (African National Congress 1992:56). Model C schools are not seen as a democratic approach by all South Africans;
- Model D (announcement November 1991).

In November 1991 the Department of National Education proposed an education structure consisting of seven years' primary education, two years' junior secondary education and three years' senior secondary education. It was further proposed that general-formative education should be emphasized up to the end of the junior secondary phase. In the senior secondary phase a distinction has been made between generally-oriented education, vocationally-oriented education and vocational education. Pupils will be able to construct subject packages accordingly. It is, however, not proposed that three distinctive education streams be established (Department of National Education 1991:13).

Future national policy in respect of norms and standards for syllabi, examination and certification will take the form of frameworks for the various instructional offerings. These frameworks will be general in nature and encompass that which is common to all learners. Learning content will not be prescribed in great detail but will take the form of selected content themes and be arranged in modular form. The framework for each instructional offering will then be expanded into syllabi by the various education authorities to provide for particular needs and emphasis.

The present time schedule of a framework committee for the arts for the completion of the frameworks is July 1992, with a view to implementation of the new broad curriculum in January 1994.

The above-mentioned aims are those representing the government through the Department of National Education and the Human Sciences Research Council. One has to take cognizance of the beliefs of some Black South

Africans too. (When referring to a Black South African, the researcher refers to a South African Black, an ethnic African in South Africa). The African National Congress believes that there should be a national core curriculum which reflects the norms and values of a non-racial, non-sexist and democratic society and which is relevant to both the needs of the individual, as well as the social and economic needs of society. A curriculum must be based on the principles of cooperation, critical thinking and social responsibility, and empower individuals to participate in all aspects of society. This can best be achieved by a national curriculum which provides a general education based on integrating academic and vocational skills. A single national department to promote arts (music) and culture should be created (African National Congress 1992:58,71).

A democratic society must provide equal educational opportunity not only by providing all its children with the same quantity of public education, but also by ensuring to provide all of them with the same quality of education. '...increasing the quantity (i.e. number of years) of education that individuals have access to, but also improving the quality of the education that they receive' (African National Congress 1992:56). All South Africans are the victims of a school system that has only gone halfway along the road to realize the promise of democracy (Comment 1989:22; Mngoma 1987:203). The innermost meaning of social equality is: substantially the same quality of life for all. That calls for the same quality of schooling for all.

The battle for human equality and universal dignity is never won. It must be fought anew every day. The answer is to place diverse cultures, but also human equality on all fronts. The main thrust of a multicultural education in every classroom will be to internalize the need for total involvement in working towards improvement of the quality of life for all South Africans.

From a strictly educational viewpoint, the inequality of educational opportunity affecting most groups is one of the most serious problems to be solved by multicultural education policies. There are many tensions inherent in the thrust towards equality of educational opportunity. One is the policy whereby all people have the same chance of entry to educational institutions. The second policy entails the provision of *compensatory* resources and

opportunities for members of disadvantaged groups (Oehrle 1988:23). The muted calls for education for an African future must be thoughtfully extended to include education for freedom and equality. Post-colonial Africa will have to realise these values more and more in the future. According to Mncwabe (1990:65) a unitary education system is most likely to succeed under present constraint if the diversity of needs, perceptions and aspirations of different sections of South African society can best be satisfied at the local level.

The researcher's personal concern as a music teacher started after reading a paper about South African author's concerns about music and multicultural education (Zürich 1990:1-24). This was one of the reasons to choose this as a title. The following questions arise:

- Should differentiated education systems be introduced for various cultural groups in a country?
- If not, which culture should be transmitted if various groups are accommodated in the same school?
- How is societal cohesion maintained in a country with various education systems for different cultural groups?
- Why choose music for educational purposes?
- What should the same quality of music schooling for all look like?

Multicultural education as a unique kind of education attempts to answer some of the above-mentioned questions. At this point this research work started. The following problem is formulated:

HOW CAN EQUITY AND EQUALITY OF LEARNING EXPERIENCES BY MEANS OF MUSIC EDUCATION IN A MULTICULTURAL SOCIETY LEAD TO EVERY CHILD'S SELF-ACTUALIZATION?

The researcher decided to work on a curriculum concept model to reach these goals. This model focuses on multicultural schools, with intercultural interaction and crosscultural music concepts. These concepts will be clarified later (see par. 1.5).

1.3 DEMARCATION OF THE PROBLEM

The heart of the matter is the quality of the *learning* that takes place during the hours spent in the music classroom and during the time spent at home. The difference between what goes in and what comes out depends upon the quality of learning and of teaching that takes place throughout this journey. The development of learning skills are important. There are different modes of learning experiences: the cognitive, affective, psychomotor and social modes. Learning experiences by means of music education must be developed.

Concepts like involvement, active participation, indication and self-esteem must be improved. A learning child is *becoming*. The long term goal is to develop the child on the road to self-actualization.

The learning and becoming child will be followed through *music* education. Music is taught for its unique contribution to the curriculum (O'Brien 1983:5). The only subject that teaches children to understand and respond to music *is* music. The emphasis will be on this unique contribution: aesthetic response to sound.

1.4 AIMS OF THE PROPOSED STUDY

The basic aims of this study are:

- to do research on multicultural education;
- to design and plan for reform in education;
- to build a physical model suitable for all children in the multicultural society of South Africa which enables them to experience music freely in the classroom;
- to empower everyone to reach personal growth and self-improvement through physical, cultural and psychological maturity;
- to facilitate planning, discussion and evaluating for curriculum planners and educationists;
- to reach the objectives of democratic education (Steyn 1990:72) through critical thinking and empowerment to all pupils in the music

classroom.

1.5 DEFINITIONS AND CONCEPTS

Clarification of certain concepts used in this thesis, is a necessity. Each concept will, however, be fully dealt with in the different chapters.

1.5.1 Educational reform

The word reform means: to renew, restore, re-establish, change for the better. It is an appeal for the improvement and amendment of some faulty state of things (Little et al., s.v. 'reform'). This indicates the removal of some abuse, of wrong that might be contained in the current educational system. When unequal educational opportunities exist, it is a challenge for leaders in the educational field to help to reform the status quo. This does not only imply the correction of deficiencies through curricula revision, higher standards, accountability, and increased funding for education; reform is also an appeal for excellence (Patchen 1984:26). Thus educational reform for the future must help to make the difference. This will not merely be a short-term reorganization; just *catching up* will not suffice. Reorganizing the educational system to educate learners for a lifetime, is the goal. Reformists, through the method of critical thinking, believe that there are many sides to a problem and often these sides are linked (McLaren 1989:168).

1.5.2 Equity of learning experiences

The word equity means: impartiality; the quality of being equal or fair; that which is fair and right (Little et al., s.v. 'equity'). Readers Digest Universal Dictionary (s.v. 'equity') explains equity as the ideal or quality of being just, impartial, and fair. When equal quality of learning experiences is objective, it literally means that all learners must have the same educational opportunities.

1.5.3 Equality of learning experiences

The word equality means: the condition of being equal in dignity, privileges,

power, fairness; proportionateness (Little et al., s.v. 'equality'). Readers Digest Universal Dictionary (s.v. 'equality') explains equality as the state or an instance of being equal; especially, the state of enjoying equal rights in political, economic, and social affairs. When equity and equality of educational opportunities and learning experiences are obtained and maintained within a music educational system the chances for learners to excel are optimized (Mogdil et al. 1986:27).

1.5.4 Multiculturalism

The word multicultural means: having many cultures (Little et al., s.v. 'multiculture'). According to Pratte (1979:141) the term *multicultural* is only applicable to a society that meets three criteria:

- cultural diversity, in the form of a number of groups;
- equal political, economic and educational opportunity;
- behavioural commitment to the values of cultural pluralism as a basis for a viable system of social organization.

There are many varied meanings of the term multicultural: Europeans usually refer to a cultural diverse society as multicultural and use the term intercultural as the pedagogic and other actions which are taken in response to it.

Intercultural should imply a re-examination, revision and broadening of the ethnocentric standards of the school and should emphasize the mutual influence of the migrant cultures and the host culture on each other (Goodey 1989a:481). The implementation of intercultural education is almost exclusively directed towards migrant children. For the principles in South African institutions intercultural education means no more than education for children from cultural minorities.

Multi-ethnic education focuses on ethnicity as determining factor when groups are formed (Goodey 1989a:481). This educational approach emerged as a direct response to the ethnic revitalization movements of the 1960's in the USA. Multi-ethnic education can be regarded as the teaching of ethnic

experiences from comparative perspectives. It propagates educational reform of the total school environment (Banks 1987:533).

Crosscultural refers to studies between different cultural groups and settings. It deals with or involves two or more different cultures (Readers Digest Universal Dictionary, s.v. 'crosscultural'). Crosscultural is the interaction, activity or communication-strategy to create intercultural as well as multi-ethnic actions.

Global education, according to Oehrle (1989b:66), refers to efforts to cultivate in young people a perspective of the world which emphasizes the interconnections among cultures, species and the planet. The purpose of global education is to develop in youths the knowledge, skills and attitudes needed to live effectively in a world possessing limited natural resources and characterized by ethnic diversity, cultural pluralism, and increasing interdependence.

Non-sexist education promotes values and attitudes of all sexes and removes all gender stereotyping. Gender is not a criterion for access to any subject in education. Special help should be made available to females to improve and extend their skills in all areas from which they have been previously excluded (African National Congress 1992:58).

Multiculturalism is therefore applicable to a society made up of a number of cultural groups based upon race, ethnicity, religion, language, traditions and nationality (Squelch 1991:14).

1.5.5 Multicultural education

Possible definitions for multicultural education are:

- It is education that gives all learners the opportunity to develop their own culture as well as an understanding and respect for the other cultures in their society (Suzuki 1984a:43-50; 1984b:299).
- According to Lynch (1987:4) the main aims of multicultural education are political democracy, equality of educational opportunity and

cultural diversity.

- Multicultural education can be defined as a system of preparing all children for life in a multicultural society, to accept and value multicultural diversity and to pursue equality of educational opportunities (Education for All 1985).
- Most educators agree that it is based on the ideology of cultural pluralism (Baptiste 1986:303).

1.5.6 Music x

Music exists in every human society. It is fundamental to the nature of man. It functions in the context of the personal and world view of each culture — of each society (Garfias 1983:30). Music is a means of communication. Music encompasses a non-verbal and verbal means of communication. It could even be described as one of the highest forms of communication (Zürich 1990:12). Music is a universal medium of expressing the deepest feelings and aspirations that belong to all humanity. It is not an international language (Dodds 1983:33), but the concepts of music are universal. Therefore music is used as a communication event between cultures.

1.5.7 Arts education

The two most powerful bodies in 1992 in South Africa corresponds largely about the role that the arts (music, visual art, speech and drama, dance) must play in a new educational dispensation.

According to the proposed model of the Department of National Education in co-operation with the Human Sciences Research Council the arts will form part of general-formative education. Therefore arts education (including music) will be compulsory up to the end of Grade 9 (presently Standard 7). A very limited choice of subjects is anticipated in the junior secondary phase (Komitee van Onderwysdepartementshoofde 1991). In this phase pupils would be able to choose music as a so-called *talent subject* in addition to the compulsory arts education. In the senior secondary phase the arts will form part of vocationally-oriented education. According to this model pupils

would be able to choose arts education as a broad vocational subject and music as a specific vocational subject. This has the implication that a pupil should have to take both arts education and music as optional subjects if he or she wants to specialize in music.

According to the African National Congress (1992:71-75) arts and culture can play a unifying role in South Africa. Arts education and training institutions must be established and appropriate programmes must be incorporated in all educational institutions. Art exhibitions and performances will be included in school programmes. Where arts education has been undertaken under the present system the content has been biased in favour of eurocentric high art and indigenous art has been denigrated. A conscious effort to promote, document and research South African and African forms of cultural expression should be made.

1.5.8 Curriculum model

A curriculum is a system which provides the points of departure, guidelines, criteria and instructions for ensuring an orderly, planned and well-founded course for the didactic activities (Fraser et al. 1990:186).

A model is used to simplify or elucidate particularly complex or abstract ideas. It is a preliminary representation of something not yet constructed, serving as the plan from which the finished work will be produced (Readers Digest Universal Dictionary, s.v. 'model').

Thus, when designing a model for music education, it will serve as a guideline to produce a curriculum for all the didactic activities.

1.5.9 Self-actualization

The child wants to learn and wants to become someone (Lindhard & Oosthuizen 1985:2-3). He or she is capable of becoming someone, and this self-becoming in the direction of adulthood reveals the child's need of an adult who addresses the appeal to the becoming child and assists the child in answering the appeal. Self-actualization is concerned about a person's

personal attribution, involvement, experience, identity formation and self-concept (De Kock 1991:8-12). Vrey (1979:46) defines self-actualization as '...n persoon se doelbewuste pogings om al die latente potensiële moontlikhede van sy selfheid te realiseer'. Self-actualization lies in the interaction of being together and requires effort between the tutor and the learner to make the latter what he or she ought to be.

1.5.10 System

A system is a set of interrelated elements. Thus a system is an entity which is composed of at least two elements and a relation that holds between each of its elements and at least one other element in the set. Each element of a system is directly or indirectly connected to every other element. Furthermore, no subset of elements is unrelated to any other subset (Jenkins 1972:84). According to Readers Digest Universal Dictionary (s.v. 'system') a system is 'a group of interacting, interrelated, or interdependent elements forming or regarded as forming a collective entity.'

1.6 METHOD OF RESEARCH

The primary method of research used in this thesis was a literature study. A wide spectrum of books, periodicals, reports, documents, newspaper articles and theses were consulted in order to acquire an in-depth understanding of the theme under investigation.

This design is built on the systems thinking approach. One of the most important consequences of the systems approach is that it highlights the fact that fundamental changes are needed in the way that both individuals and organizations go about their work. In particular, it demands that problem-solving needs to be carried out on a more *interdisciplinary* basis and that many firms and organizations need to be organized in a more integrated way than at present (Jenkins 1972:56).

The stages of the system approach requires:

- *clear thinking* about the problem;

- *ability to communicate* to impart information;
- *a group of statistical techniques* to use the data in subsequent *model* building.

The aim in this study is therefore to design a model for multicultural music education. This is an original, personal and creative approach in the research. The model will be based on the triadic process of thought. It is a new design for critical empowerment and change.

This systems model has not yet been tested empirically, because it is a new design to be fleshed out in a complete curriculum with syllabi. This research tries to solve practical problems in the education of music through systematic and pragmatic systems thinking.

1.7 PROGRAMME ANNOUNCEMENT

Multicultural music education is a way of growing up into a stable and happy being (Dodds 1983:34; Gamble 1983:39; O'Brien 1983:5). In South Africa and, particularly in the new post-apartheid, democratic Republic of South Africa, the successful implementation of a balanced programme of multicultural music education based on the principles of dynamic cultural pluralism can help to bring a new sound of hope, of freedom of choice, of equality and liberty!

In Chapter 1 information and a brief discussion about the current music situation in South Africa is given. The reader is informed about the importance of educational change, and the possible contribution of multicultural music education to enrich all children's lives.

In Chapter 2 the issue of multicultural education in a multicultural society will be discussed. A culture is constituted of all the products of human existence: ethnicity, racism, religion and language. All these features of human existence must be seen in the context of education. A short historical look at multiculturalism follows, emphasizing the role it can play in education.

In Chapter 3 multicultural music education and learning experiences will be outlined. The educational value of music will be stressed. Opportunities must be created for all children to be immersed in the music of other indigenous cultural groups as well as of non-indigenous [world] cultures.

In Chapter 4 the contribution of music to self-actualization will be placed in a psychological educational perspective. The child, who is becoming, develops in different stages. The child will be followed as a learning child in his experiencing of music.

Chapter 5 addresses the aspects of *what*, *how*, and *why* in designing a curriculum model. This model focuses on a common elements approach used in a spiral of musical and human development and departing from a sound approach.

Chapter 6 closes this study with conclusions and recommendations according to the model of a multicultural music approach in South Africa.

CHAPTER 2: MULTICULTURAL EDUCATION

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2.1 INTRODUCTION

South African education faces an unprecedented challenge. The challenge has now moved to the search for a more humanistic approach to schooling and the quest for educational equality. 'Education as it exists at present does not offer equal opportunities to all South Africans, and cannot do so as long as it is racially segregated: equal but separate will simply not work. Damaging and destructive as apartheid education has been for Black South Africans, in the long term it has also failed privileged White South Africans' (Mncwabe 1990:19).

Multicultural education grew out of the social movements of the 1960's (Goodey 1989a:478-480; Suzuki 1984a:45; Van Zijl 1987:187). It was grounded in social protest, emancipation, and social change. The climate of the 1990's is very different from that of the 1960's. It is imperative that multicultural educators give voice and substance to struggles against oppression and develop the vision and the power of future citizens to forge a more just society.

In this chapter the meaning of the word *culture* will be outlined. Then, the three different terms commonly used in textbooks, namely *multicultural*, *intercultural* and *crosscultural* receive attention.

2.2 WHAT IS A MULTICULTURAL SOCIETY?

The term *multicultural* refers to a society that includes *several different cultures*. The possibility still exists that each culture remains separate and that no interaction is taking place. A dominant cultural group can still dominate smaller cultures. In this study the term *multicultural* will be used to indicate more than one culture. It will also be used in the context of *indigenous* music which occurs among people of a certain culture who live naturally in an area.

The term *crosscultural* deals with or involves *two or more different cultures*, for example a crosscultural study of marriage customs. This means that elements in one marriage custom also exist in another. Thus the elements in

one music system can also exist in another music system, for example the influence of Western music on traditional African music. This becomes a crosscultural music system.

The term *intercultural* indicates *between or among different cultures*, and is very popular in South Africa. Interaction between different cultures is accentuated (Goodey 1989a:481). Through multiculturalism, cultures *may* influence one another, but different cultures need not influence one another. Batelaan (in Montero-Sieburth 1988:11) refers to *intercultural* education as 'education which does justice to the multicultural nature of society on the basis of democratic values and human rights ... made by choice'.

Each social group maintains a common *culture* consisting of patterns of behaviour acquired and transmitted from generation to generation. Culture is one's 'interpretation of reality in terms of his life world, world of experience and the acts, thoughts and feelings which his particular community values enhance and convey' (Fraser et al. 1990:185). Ontario Association for Curriculum Development (1977:8) defines *culture* as 'all those customs of a community — including language, science and beliefs, arts and crafts, and the rules of behavior in domestic, religious, political, and economic life — which are passed on by learning from one generation to the next'. Multiculturalism therefore describes the position of social groups and individuals within their social group, in relation to one another (Centre for Educational Research and Innovation 1989:38). Multiculturalism as concept recognizes that each child needs to develop confidence through a sense of self-identity and a feeling of self-worth. A public school system must serve the needs of that public. Students learn more effectively in a setting that values their cultural roots, because an individual functions best if full use is made of traditions which are integrated in a home culture (Pai 1984:27). Multiculturalism establishes the right of each ethno-cultural group to preserve its unique identity, as well as encouraging the respect and responsibility of each group to learn something of the others.

Goodey refers to Coombs (1985:244) who defines culture as '...including a society's system of values, ideology, and social codes of behavior; its productive technologies and modes of consumption; its religious dogmas,

myths and taboos; its social structure, political system and decisionmaking processes'. One can say that culture is a set of rules whereby a society lives and exists. No culture can remain static, because it comes into contact with other cultures and its members borrow selected elements for assimilation into their own culture. 'Culture is not a static entity, a culture is dynamic; it changes over time. Furthermore, a culture is not objective; any description of it must allow for the way in which it is perceived by the individuals living in that particular culture' (Mogdil et al. 1986:7).

Bullivant (in Banks 1988:73) describes three kinds of environments to which human groups respond when creating culture: the geographical environment, the social environment, and the metaphysical environment. Therefore he defines culture as 'an interdependent and patterned system of valued traditional and current public knowledge and conceptions, embodied in behaviors and artefacts, and transmitted to present to new members, both symbolically and non-symbolically, which a society has evolved historically and progressively modifies and augments, to give meaning to and cope with its definitions of present and future existential problems'.

The *multicultural* reality is in fact different cultures that overlap and influence one another. Olneck (in Centre for Educational Research and Innovation 1989:10) says '...cultures are not just collections of facts. When these aspects of culture are taken out of their original content and then reassembled into packaged curricula, they are unlikely to provide the sense of belonging and self-esteem that come from a culturally intact community that enjoys the respect of other communities. Reduced to curricula in the hands of professional educators, they represent an ironic victory of dominant cultural forms'.

According to Prof. N.C. Manganyi (in The Senate Special Lectures 1978:73), the culture in *South Africa* becomes a survival culture and thus fails to generate new meanings and symbols for people to cherish. Manganyi also believes that in the case of the state of black culture, protest as an element receives its inspiration from the people's innermost concerns. Therefore a protest culture such as in the major urban black centres can be seen as an important psychological survival kit. This statement, however, lacks in that

one cannot describe the culture in South Africa as one culture only. The South African society is a multicultural society (Dostal 1989:x). Furthermore, even a protest culture does not fail to generate new meanings. Culture has positive value. It can consolidate group cohesion and national identity without suffocating the concurrent blossoming of individualized identities. Culture can also expand human consciousness, develop the capacity for the development of language, ritual, art and technology.

Because culture denotes the behaviour patterns and attitudes inherent in a given social group, culture includes language, but also includes the group's beliefs, perceptions, way of life, structure of social relations, as well as its cultural and social institutions.

To summarise, a general definition of culture is that it constitutes all the products of human existence — language, ideas, artifacts, beliefs, institutions — which are conditioned by historical development (Rowe 1986:8). In South Africa the nature of the population is made up of a significant number of different cultural groups. Therefore the term *multicultural* comprises one of the most *multi-ethnic*, *multiracial*, *multireligious* and *multilingual* societies in the world (Goodey 1989a:477).

These above-mentioned features of human existence will each be discussed separately.

2.2.1 Multi-ethnic

'An ethnic group is a collectivity that shares a common history and culture, and common values, behaviors and other characteristics that cause members of the group to have a shared identity' (Banks & Lynch 1986:198). Individuals usually gain membership in such a group not by choice, but through birth and early socialization. One of the most important characteristics of an ethnic group is a sense of peoplehood also called a holistic ethnic group (Banks 1988:63). An ethnic group also shares economic and political interests. Individuals who are members of cultural ethnic groups are likely to take collective and organized actions to support public policies that will enhance the survival of the group's culture and ethnic

institutions. Cultural characteristics, rather than biological traits, are the essential characteristics of an ethnic group. An ethnic group is not the same as a racial group (Bernstein 1984:100). Some ethnic groups are made up of individuals who belong to several different racial groups. 'Unlike religion or race, it is possible for an individual to simultaneously hold more than one ethnicity, once the principles of language and cultural knowledge of the alternative ethnicity are mastered' (Rowe 1986:7-8).

Multi-ethnic education focuses on ethnicity as determining factor when groups are formed (Goodey 1989a:481). Multi-ethnic education can be regarded as the teaching of ethnic experiences from comparative perspectives. According to Banks (1988:33) multi-ethnic education refers to 'the reform movement designed to make some major changes in the education of children and youths'. Educational reform of the total school environment is propagated. The following question can be asked:

- Is it of value to retain traditional ethnic groups as viable ways of living a life?

One finds four different typologies of intergroup relations (Ontario Association for Curriculum Development 1977:21-22):

- People are *assimilating* to each other. Separate ethnic groups have positive interactions between them and merge into one entity.
- The *separation* option in which ethnic group differences are valuable and important, but the groups themselves do not want to have anything to do with each other and are kept separate by mutual hostility and dislike.
- *Marginality* appears when it is not possible to maintain your own ethnicity and one is not permitted to have positive relationships with any other group. Thus two cultural systems can be distinguished.
- The *integration* option is perhaps a possible answer for South Africa: It is important and valuable to maintain cultural differences and ethnic traditions, but it is also important to have positive interactions with all other groups within the country.

To refer to various linguistic or *ethnic* groups within South Africa as nations, stretches this term too far. According to The Senate Special Lectures (1978:72) one or two of the groups, notably the Afrikaner and the Zulus, seem to have many but not all of the traditional characteristics, but with most of the rest of the population it is not even clear which groups it falls into. Nationality is thus subjective. A group of people belongs to a nation which believes itself to be a nation, but in South Africa the beliefs do not always correspond with the groupings to which these beliefs apply. To the researcher there can be no solution to this problem in a society as complex as that in South Africa, except on a basis of voluntarism. There has to be room for people to create institutions based on various group identities — not only language but also religion and culture, and people have to be free to identify with these as they prefer.

TABLE 2.1 illustrates the population composition and its *ethnic* groups (Central Statistical Service 1991b).

TABLE 2.1: POPULATION COMPOSITION AND ETHNIC GROUPS

ETHNIC GROUPS	POPULATION COMPOSITION
BLACKS	21 609 000
WHITES	5 018 000
COLOURED	3 214 000
ASIANS	956 000
TOTAL	30 797 000

2.2.2 Multiracial

Unlike ethnicity, racial characteristics have no intrinsic social significance of their own (Grant 1988a:561-569). Racial characteristics acquire salience because of discrimination. Exclusion serves as a bond only as long as

discrimination lasts. According to Banks and Lynch (1986:15-16) racial classifications have no more meaning than eye or hair colour. 'Humans in all periods of history and in many regions of the globe have differed in complexion, hair form, physique...' (Banton 1983:35). There are three contexts in which people try to use the word *race* in a precise way: the biological use of race as sub-species, the sociological attempt to define the characteristics of racial minorities, and the legal or administrative uses of categories like racial group (Banton 1983:32-57).

The conceptual confusion in advocating multiracialism as a component of multiculturalism is evident. Non-racialism, not multiracialism, can be a worthy ideal. Colour-blindness remains the logical outcome of *eradicating racism*. To aim at both — multiracialism and the eradication of racism — is an unrecognized contradiction. If one wishes to combat racism and achieve colour blindness as much as possible, one cannot simultaneously 'activate positive racial attitudes' (House of Commons 1984:124). All racial attitudes, whether positive or negative, represent stereotypes. Positive multiracialism is a dangerous supplement to multiculturalism because it heightens invidious racial perceptions, while multiculturalism is silent on the question of race. According to Banks and Lynch (1986:202) *racism* is a belief that human groups can be grouped on the basis of their biological traits and that these groups inherit certain mental, personality and cultural characteristics that determine their behaviour. Racism is not a set of beliefs but is practised when a group has the power to enforce laws, institutions and norms, based on its beliefs, which oppress and dehumanise another group.

To a substantial extent, *racial* conflict in South Africa revolves around its institutionalized inequalities of power, wealth, opportunity and status. There are no reasons why groups of different colours and cultures should not be able to live together in harmony. There is nothing in the relations between people considered to be of different race that cannot also be found in the relations between people considered to be of the same race. Mouton (in The Senate Special Lectures 1978:53) believes that separation in the *South African* educational system into multiracial sub-systems is pedagogically acceptable because it is founded on the essential relationship between teaching and culture within the framework of the Whites' teaching system.

The researcher, however, believes that the formal educational system of separation could not provide equal learning opportunities for all learners. A democratic society must provide equal educational opportunity not only by providing all its children with the same quantity of public education — the same number of years in schools — but also by making sure to provide all of them with the same quality of education. The innermost meaning of social equality is: substantially the same quality of life for all, and therefore the same quality of schooling for all.

Racial (and ethnic) relations have wrongly been seen as special kinds of social relations, distinct from one another and distinct from other kinds of social relations. Differences in peoples' physical appearance and history do not by themselves create groups. Only when they are given cultural significance, they become a basis for social organization. Banton (1983:138) suggests that one should move forward on two fronts: improving both historical interpretations and theoretical frameworks simultaneously.

2.2.3 Multireligious

In addition to ethnic diversity, there is religious diversity. According to Boulding (1988:60) religious groups have highly complex sets of attitudes to and relations with people of other religions. This includes all the major world religions — Buddhism, Hinduism, Judaism, Christianity and Islam. One of the strongest supports to the culture of a group is religious affiliation. Faith usually requires a total commitment to defined religious practices: attendance at Sunday Mass for Catholics; certain feasts for Orthodox Christians, Jews, and Moslems; tithing for other Evangelical groups, or Easter for the Zion Christian Church. By its nature, strong commitment to a faith tends to allay primary needs of security, belonging, self-esteem, and the esteem of others. South Africa's religious structure is complex. Statistics on church affiliation can suggest some of this complexity, but the true diversity of religious beliefs and practices within the population cannot be exactly determined (Murray Thomas 1965:46). Firstly, most churches specify their formal set of beliefs, but not all members of the congregation will subscribe to all of the formal doctrine. Secondly, many people who do not claim

membership in a church and do not attend church functions, still claim some adherence to a given religious denomination. Thirdly, an individual's religious beliefs are not static, but can change, for example during adolescence.

TABLE 2.2 illustrates the denominational commitment of the population in South Africa (Bevolking Sensus 1980a: Verslag 02/80/06).

TABLE 2.2: THE DENOMINATIONAL COMMITMENT OF THE POPULATION IN SOUTH AFRICA

DENOMINATION	POPULATION
BLACK INDEPENDENT CHURCHES (SYNCRETISTIC)	5 205 887
OBJECT TO STATE/NO RELIGION	4 430 281
AFRIKAANS CHURCHES	3 880 913
- NEDERDUITSE GEREFORMEERDE	
- GEREFORMEERDE	
- NEDERDUITSCH HERVORMDE	
ROMAN CATHOLIC	2 406 699
METHODIST	2 231 981
OTHER CHRISTIAN CHURCHES	2 022 320
ANGLICAN	1 646 617
LUTHERAN	845 477
HINDU	524 913
PRESBYTERIAN	522 693
CONGREGATIONAL	466 218
ISLAM	342 248
APOSTOLIC FAITH MISSION	281 319
JEWISH HEBREW	117 963
OTHER NON-CHRISTIAN CHURCHES	66 016
FULL GOSPEL	24 980

These denominations can be subdivided into divergent subgroups, each with its own religious ideas. Therefore religious differences in a multicultural classroom can affect classroom practice when they cause conflicts between pupils of different religions and when material presented by the teacher clashes with convictions of a particular sect.

A few of the above-mentioned denominations will be discussed briefly:

- The *Muslim perspective* is that all knowledge is of God, in every sense. Such knowledge is to be sought in every way that is consistent with the principles of Islam. The theory and practice of multicultural education are based upon other principles. The inclusion of Islam as one of several different religions to be studied in various aspects across the curriculum is no substitute for Islamic education. Muslims are suspicious of what passes as cultural pluralism in the West as potentially inimical to the 'ummah' (Hulmes 1989:34). No part of life can be considered rightful if it presumes to be independent of the Islamic revelation. For Muslims, education is the means of initiating the young and immature into their full cultural heritage as Muslims. Education begins and ends with the revealed will of God. Education is ideologically oriented, a means to an end, not an end in itself. The point to note for anyone interested in developing multicultural education is that this orientation is quite different from, and incompatible with, the ideology of a secular and pluralistic state. Therefore the help of Muslims who are prepared not only to interpret their own cultural pre-suppositions and to defend their own beliefs, but also to show that they are aware of the real difficulties presented to the Western mind by Islamic theory of knowledge, is needed.
- The *Jewish tradition* teaches that learning is a religious commandment. Education is never completed. Being involved in study is an act of witness which brings a share in the wisdom which belongs to God. Jewish education inculcates a sense of reverence and awe for the mystery of God's creation. One must point out to the teacher the danger of entertaining too low an expectation of a child, in which case education can easily fail to provide a serious challenge to intellectual

and spiritual development. More comments on the Jewish tradition which are appropriate in the study of education for cultural diversity can be found in Hulmes (1989:54-74).

- *Christian* education would appear to have three essential features. To begin with, it establishes faith in Jesus Christ as the foundation and guide for correct thinking and right action. Secondly, it is integrative, in that it serves to harmonize elements which may otherwise tend to be fragmented in individuals and in society. It is thus concerned with human beings at each succeeding stage of life. Thirdly, it enables individuals to decide for themselves whether they will believe or not, by exercising their capacity for reason as well as for faith. All authentic Christian approaches to education will be seen to combine an understanding of the beliefs of others and of the freedom of individuals to make their own decisions with the clearest possible presentation of the claims of the Christian Gospel (Murray Thomas 1965:46).
- Traditional *African beliefs and values* include customs, rituals, ceremonies, festivals, shrines, sacred places and religious objects, myths, legends, art and symbols, music and dance. The African understanding of the significance of time in the life of the community, the place of God and his creation, prayer and the problem of evil provides a useful starting point for understanding their educational perspective. It is part of the process of moving from childhood into full membership of the adult community (Barrow 1978:32-34).
- From an *Asian* point of view the life of an individual is determined by several factors that have a special bearing on education. Among them are the concept of dharma (more to do with the behaviour of human beings than with their religious beliefs), moksha (the diligent and selfless performance of duty; liberation from an endless cycle of lives can finally be achieved), karma (work or action), samsara (an overwhelming sense of the human existence, experienced in the continuous cycle from birth to death, and from death to re-birth), and sadhana (kind of personal effort that is necessary) (Hulmes 1989:122-

142). Education in a pluralistic society should take into consideration the Asian attitudes to education.

2.2.4 Multilingual

Language and culture are interwoven. Language establishes a bond between individuals and between individuals and groups, that makes group life possible. Language is an organized social institution and serves three functions (Banks 1988:262):

- *Intergroup communications:* Language is a key component of communication. In most communicative situations the communicators do more than simply talk to each other in grammatically well-constructed sentences; there is a familiarity with the culture of the language being used by the communicators (Gaston 1984:1). Even two speakers of the same language must be aware of their cultural differences.
- *Transmission of the group's ethnicity and culture:* A group's language provides a medium for transmitting group values, beliefs and attitudes, and thus helps to set parameters for group living.
- *The systematic recording of the group's ethnicity, culture and history:* The group sustains itself by oral tradition (teaching orally about the past) and literary tradition (teaching about the past by the written word). A group's folklore and myths are recorded in its language and this serves to enhance group identity.

For some people language is the most important aspect of a culture, since language is the chief vehicle for transferring culture from one generation to the next (Centre for Educational Research and Innovation 1989:51-52). But there are still two approaches: bilingualism and multiculturalism. The language aspect is of particular importance in multicultural education (Claassen 1989:432). Bilingual education accommodates speakers of other languages who do not master the main-stream language. In multilingual countries with various main-stream languages, the language issue is problematic. Mother tongue instruction in parallel medium classes is one solution. Another possibility may be to maintain a multicultural curriculum

in unilingual, monocultural schools, with mother tongue instruction (Saunders 1982:29). If the crosscultural sharing implicit in the philosophy of multiculturalism is to take place, all must have one or two languages in common. These languages of sharing and cooperation are the official languages.

Language as a cultural medium can be an important instrument of liberation, and yet it quite often becomes an instrument of oppression. While English is undoubtedly the language which all South Africans have in common, the exact role which it is likely to play as a unifying force in education remains subject to debate by those for whom it is not a home language (Claassen 1989:431-432).

TABLE 2.3 statistically illustrates the *multilingual* nature of home languages of ethnic groups by region and district (urban and non-urban) (Bevolking-sensus 1980b: Verslag 02/80/10).

TABLE 2.3: MULTILINGUAL NATURE OF ETHNIC GROUPS

ETHNIC GROUPS	POPULATION COMPOSITION
ZULU	6 160 752
AFRIKAANS	4 660 730
XHOSA	2 791 981
ENGLISH	2 480 198
NORTHERN SOTHO	2 449 162
SOUTHERN SOTHO	1 923 471
TSWANA	1 346 383
SHANGAAN-TSONGA	915 059
SWAZI	642 021
OTHER LANGUAGES	360 844
AFRIKAANS & ENGLISH	350 456
SOUTH NDEBELE	289 487
NORTH NDEBELE	161 370
VENDA	160 135
ENGLISH & ASIAN LANGUAGE	120 382
PORTUGUESE	56 601
GERMAN	41 057
GREEK	17 597
ITALIAN	14 358
DUTCH	12 095
FRENCH	7 316

2.2.5 Defining multiculturalism

With the above-mentioned interconnected and interwoven parts in mind, the term multiculturalism can now be defined. Multiculturalism refers to a process of education that conforms with the descriptive and prescriptive nature of cultural pluralism. Therefore the following definitions:

- 'Multiculturalism is a philosophy based upon the belief that each of the diverse cultures now present in our country has something of value to share with others and something of value to learn from others as together we strive to build a new and better way of living together — a more ideal society' (Ontario Association for Curriculum Development 1977:9).
- The term *multicultural* is applicable to a society that meets three criteria (Pratte 1979:141):
 - * *cultural diversity*, in a form of a number of groups — be they political, racial, ethnic, religious, economic, or age — is exhibited in a society;
 - * the coexisting groups approximate *equal* political, economic and educational *opportunity*;
 - * there is a behavioural commitment to the values of *cultural pluralism* as a basis for a viable system of social organization.

The next question to be asked is that of multicultural education and the important role it must play in a multicultural society.

2.3 WHAT IS MULTICULTURAL EDUCATION?

'Public schools must prepare individuals to appreciate, value, and function effectively in a diverse society. This recognition has been translated into educational policies and practices which reflect the conviction that individuals must have a deeper understanding of their cultural heritages and those of others, that prejudices must be minimized, and that the appreciation of all differences must be maximized. These and other related efforts are called multicultural education' (Tesconi 1985:21).

A clarification of multicultural education lies in a socio-historical look at a society (Baptiste 1986:295). Multicultural education has emerged as a movement responding to social and historical events and situations of inequality, as well as a response to the ethnic revitalisation movements that arose in the Western democratic nations during the 1960's and 1970's. A

major goal of these movements was educational reform so that children from diverse racial, ethnic and social-class groups would experience educational equity. In its first phase of development, multicultural education was ethnic studies and studies of the history and cultures of ethnic groups. Multi-ethnic education was a reform movement and changed the total school environment so that children from various ethnic and racial groups would attain educational equity with children from majority groups. When multi-ethnic education is implemented, the total school environment is reformed, including curriculum, norms, school policy, teaching methods and evaluation procedures.

‘Multicultural education is an inclusive concept used to describe a wide variety of school practices, programs and materials designed to help children from diverse groups to experience educational equality’ (Mogdil et al. 1986:222). Banks (1988:51) also says that children from all ethnic groups will experience equal educational opportunities through multi-ethnic education. Therefore educators must reform their total education environments in order to implement multi-ethnic education. Multicultural education is therefore a broad concept that encompasses ethnic studies, multi-ethnic education and anti-racist education (Banks & Lynch 1986:201). According to Suzuki (1984b:305) multicultural education must foster students’ ability to analyse critically and make intelligent decisions about real-life problems and issues through a process of democratic dialogical inquiry. Finally, it should help them conceptualize a vision of a better society and acquire the necessary knowledge, understanding and skills to enable them to move the society toward greater equality and freedom, the eradication of degrading poverty and dehumanizing dependency, and the development of meaningful identity for all people.

Multicultural education is an attempt to control the cultural dynamics of society, and in particular an attempt to control the cultural dynamics when it is a source of intercultural conflicts (Centre for Educational Research and Innovation 1989:38). It does not cut off a child from his culture, but rather enables him to enrich, refine and take a broader view of it without losing his roots in it (Mogdil et al. 1986:26-27). Multicultural education describes education policies and practices ‘that recognize, accept, and affirm human

differences and similarities related to gender, race, handicap and class' (Sleeter & Grant 1988:137). To implement multicultural education, the following aspects should be considered (Goodey 1989a:482):

- *Educational planning* should include educational aims, natural and cultural factors and the expectations of the various ethnic and cultural groups. Thus educational planning should be done in conjunction with a community's ground motive and philosophy of life.
- In a national *educational policy* the aims of multicultural education should be clear. Some principles in the national educational policy of South Africa are principles which could be associated with the aims of multicultural education.
- Restructuring of the *school system* will be essential. Integrated schools are not the most important aspect of multicultural education, but the principles of multicultural education should be emphasized more strongly when physical contact between different groups is lacking.
- The *curriculum* should reflect a sympathetic insight into the characteristics and positive influences of different cultures and racial groups in a community (Montero-Sieburth 1988:5).
- *Teachers* should have a sound knowledge of and insight in other cultures in order to convey it to their pupils (Squelch 1991:118).

Multi-ethnic education has the following goals (Banks 1988:33-37):

- It helps individuals to gain greater self-understanding by viewing themselves from the perspectives of other cultures. Ethnic diversity enriches a society because it provides opportunities to individuals to experience other cultures and so become more fulfilled as human beings. Individuals who see the world only from their unique cultural and ethnic perspectives are culturally and ethnically 'encapsulated' (Banks 1988:33).
- Multi-ethnic education attempts to acquaint each ethnic group with the unique cultures of other ethnic groups. This leads to acquaintance, understanding and respect.
- Students are provided with cultural and ethnic alternatives and options to enrich them through music, literature, values, lifestyles and

perspectives of other ethnic groups.

- Students are provided with the necessary skills, attitudes and knowledge to function within their ethnic culture, the mainstream culture and across other ethnic cultures.
- Discrimination of some ethnic and racial groups because of their racial, physical and cultural characteristics is reduced.
- Multi-ethnic education helps students to master reading, writing and computational skills through dealing with significant human problems, such as ethnicity within society.

Multi-ethnic and global education should be linked. These two educational reform movements have the same common goals. The National Council for Social Studies refers to *global education* as 'efforts to cultivate in young people a perspective of the world which emphasizes the interconnections among cultures, species and the planet. The purpose of global education is to develop in youths the knowledge, skills and attitudes needed to live effectively in a world, possessing limited natural resources and characterized by ethnic diversity, cultural pluralism, and increasing interdependence (Banks 1988:12; Montero-Sieburth 1988:11). Both multi-ethnic and global education have unique contributions to make to the general education of children, but domestic ethnic cultures in a nation must not be confused with the cultures of nations that are the original homelands of ethnic groups.

2.3.1 Education

Education is 'the activity engaged in when an adult who has superior knowledge and insight purposefully teaches a child, adolescent or adult who has inferior knowledge and insight in order to help him or her to become intellectually independent and socially responsible (i.e. a mature adult)' (Fraser et al. 1990:186).

Education is one of the most important social processes and plays a vital role in transmitting culture from one generation to the next (De Vries 1990:65-66). An educational system is an integral part of a specific social structure by which it is shaped. A social structure is not a homogeneous whole, but composed of different classes, religions and communities. Watson (in

Goodey 1989a:478) regards education as ‘...an instrument for social change and progress and as a means of welding different ethnic and linguistic groups together’. Education is a reflection of cultural pluralism and therefore guided by the statement of multiculturalism (Baptiste 1986:304).

Many scholars are of the opinion that education is unquestionably a worthwhile experience for individuals and societies, working for the good of humanity. But nowadays one realizes that education may be part of the problem (Richardson 1986:32). Despite its high potential for benefiting individuals and communities, and the achievement of that benefit in many instances, the experience of schooling may have many serious adverse consequences. It may inhibit people’s intellectual curiosity and their compassion, discourage them from exploiting their potential, or generally shrink their educability. But, if basic education for all of us is to be regarded as a priority, just what does this comprise? Coombs defines it in a 1973 report, called *New paths to learning for children and youth*, published by the International Council for Educational Development (in Coombs 1985). He includes functional literacy and numeracy, a scientific outlook on and an elementary understanding of the processes of nature, functional knowledge and skills for raising a family and operating a household, for earning a living, for civic participation, and finally, positive attitudes towards the community and towards continued learning.

Mogdil et al. (1986:19) says that education seeks to achieve the following objectives: Firstly, human capacities are cultivated so that the pupil will live a life free from ignorance, prejudices, superstitions and dogmas and one in which he freely chooses his beliefs and plans his pattern of life. Secondly, education aims to foster intellectual and moral qualities. Thirdly, it aims to teach the languages, history, geography, culture, social structures and religions of other communities in order that his sympathies and affections are enlarged and he learns to appreciate the unity and diversity of mankind.

According to The Senate Special Lectures (1978:53) education is everywhere an actual or potential source of political conflict, because the education system performs a number of politically relevant functions.

- Firstly, education influences the way in which young people interpret their experiences, the way in which they see the world and the meanings which they attach to the things they observe. The family, peer group, religious institutions and the mass media, however, also have an influence upon this process of *meaning making*.
- Secondly, it is through the educational system that individuals are allocated to their basic role within society, their positions within social structures.
- Thirdly, education contributes to the way in which people develop skills and attitudes appropriate for roles within society.
- Fourthly, the education system contributes to the economic development of society through the production of manpower and the general raising of the level of skills and knowledge within society.
- Fifthly, education may be used in the services of nation-building.
- Finally, education serves to assist the rulers of the society concerned in the task of social control.

There is no way of keeping politics out of education. An educational system can never be politically neutral, nor value-free. There is always a political dimension in an educational policy: if it is not explicit, then it is there implicitly. The removal of undesired politics will just replace it by a different political orientation. Education has a dual function: on the one hand to help in the development of the individual as a human being, on the other hand to provide the individual with technology with which to live and work in the modern world.

South Africa differs from almost every other multicultural and multi-ethnic-cultural settlement patterns (The Senate Special Lectures 1978:62). The most rigorous government efforts to maintain a system of geographical or spatial cultural homogeneity, or at least to restrict the formation of an undelimited ethnic and cultural Babel, could not prevent a situation of large scale contact, penetration and settlement of cultures within the same borders. A second point for serious consideration is the historic background of relations between the relevant cultural groups (Freer 1987:6-8). A past, fraught with enmity, clash and conflict, leaves a heritage of suspicion and fear. It may, on the one hand, promote a desire by members of group A to

identify with group B. Other members of group A may with the same degree of emotion despise any idea of identification with B. The result is a double conflict, between the members of A, and between A and B. Any action interpreted rightly or wrongly as an effort to thwart the desires of the individual members or to undermine the cherished identity, contains a conflict potential. Thirdly, in South Africa a dominant cultural group represents the numerical minority. It is First World against Third World. This will have a definite effect on the implementation of cultural pluralism and multicultural education. Fourthly, most South African ethnic groups are native and permanent, and not immigrants who could return to their homelands.

Although white South Africa cannot strictly speaking be said to have developed a national culture that is homogenous, it has, however, developed a geo-political and race-supremacist identity spearheaded by Afrikaner volk-nationalism arising from its preoccupation with the exclusion of the country's black majority (The Senate Special Lectures 1978:72).

In formulating a model, it is necessary to consider the objectives of South African education, and also, the nature of the society which the school system is required to serve and shape. The main objectives of the educational system should involve service to the individual at a personal, social and vocational level (The Senate Special Lectures 1978:96):

- At a *personal level*, schools have a particular function to perform in assisting the individual in the process of growth and maturation, in helping him to understand himself, and in giving him the necessary opportunities to form satisfactory relationships with others.
- At the *social level*, schools should have a common objective of promoting a tolerance and understanding of the languages, cultures and traditions of all South Africans. This should be achieved through the sharing of situations, through promoting frequent contact between students of different communities, and through a definite programme of integration for educational institutions.
- At the *vocational level*, schools should have the task of teaching literacy and numeracy to all. In a heterogeneous group in South

Africa learning experiences should be organized so that the rate, content, schedule, experiences and depth of exploration available to all students stem from their assessed achievement, interests and culture. The acquirement of knowledge and development of skills should be according to the varying attitudes and abilities of individual pupils of different cultural groups.

In a democratic society the aims of education must be: Provision of the same quality of life for all citizens. In the democratic society envisioned here all citizens are fully employed and responsible for their own lives. Schools are to enable all citizens to live this good life by providing them all with the same quality of schooling. Uniformity of quality can only be achieved when there is uniformity of objectives. Therefore the same objectives and courses of study must be implemented for all to remedy the inequalities presently troubling society. Cultural inequality in each child's background must also be addressed — perhaps extensive remedial preschool programmes is one solution. Educational aims for the individual must be that the school should prepare the individual to earn a living, attain a decent standard of living, and have enough free time to create a good life for him-/herself. This background is the basis on which continued personal development and mental, moral and spiritual growth depend.

2.3.2 Cultural transmission

The dilemma of education in multicultural societies comes from the educational task of cultural transmission (Claassen 1989:429; Freeman 1986; Pratte 1979). Multicultural education is education in support of the multicultural ideology, and multicultural education appreciates and respects cultural diversity. Every group maintains its own culture, but pupils are introduced to other cultures, such as the macroculture of a multicultural country (Claassen 1989:429). Multiculturalism is the ideology halfway between two ideologies:

- *External cultural pluralism* (Suzuki 1984a:45):

- * when various cultures, ethnic and religious groups within a

nation-state maintain separate group identities and important aspects of their cultures;

- * based on the assumption that various cultural and ethnic groups have a right within a democratic pluralistic nation-state to maintain their cultures and group identities as long as these do not conflict with the values and goals of the nation-state (Goodey 1989a:479);
- * it also believes that the cultures of various groups enrich a nation and provide it with alternative ways to view the world and to solve complex human problems (Banks & Lynch 1986:197); and

- *Assimilation:*

- * a set of beliefs which envisages one dominant culture within a society and which all ethnic and cultural groups are expected to acquire (Goodey 1989a:478);
- * it often results in cultural dominance and destruction of the cultures of ethnic and cultural groups (Banks & Lynch 1986:197).

Multicultural education should be infused throughout the entire curriculum. Multicultural education is not a separate subject, tagged on to the curriculum, but each subject should have a multicultural vision.

The dilemma faced by all multicultural societies is to find the mythical equilibrium between the maintenance of reasonable social and political stability and the tolerance and encouragement of the diversity of cultures. The ideal social policy will thus be in line with the principle of cultural continuity. Policies with a more direct bearing on educational provision can be in the categories of assimilation and pluralisation approaches (Goodey 1989a:478-481):

- *Assimilation* ($A+B+C+D=A$) and *amalgamation* ($A+B+C+D=E$) (Oberholzer 1989:522-523) can be described as antipluralistic approaches, and the *policy of the open society* as a non-pluralistic

approach. This last approach of an open society is seen by Baptiste (1986:302) as a concept of cultural pluralism. All three these approaches propagate a social policy whereby social cohesion is the ultimate goal. According to Banks (1988:122) individuals in an open society can take full advantage of the opportunities and rewards within all social, economic, and political institutions without regard to their ethnic identity. Thus Banks propagates an open society where individuals would be free to maintain their ethnic identities, as long as they do not conflict with overarching national idealized values, such as justice, equality and human dignity. 'These values would be the unifying elements of the culture that would maintain and promote societal cohesion' (Banks 1988:124). Different cultural, ethnic, religious and language groups are ignored in the above-mentioned approaches and the principle of cultural integration is absolutized, for example 'the Americanization phenomenon was an assimilation process of Anglo-Saxon cultural imperialism' (Baptiste 1986:296). The amalgamation theory (melting pot theory) proposed that a new group would emerge from the various distinct sociocultural groups and that all groups would contribute on a parity basis to the production of a unique and superior race: $A + B + C + D = O$ (Oberholzer 1989:525). This was only a psychological myth.

- A new philosophy was adopted in the early twentieth century. In his book, *Cultural Pluralism and the American Idea*, Kallen (1956) believes that cultures 'live and grow in and through the individual, and their vitality is a function of individual diversities of interests and associations. Pluralism is the sine qua non of their persistence and prosperous growth' (Banks 1988:5). By now *classical cultural pluralism* overemphasizes cultural diversity at the cost of a national ideal (Goodey 1989a:480). *Dynamic pluralism* can only be implemented under very special conditions. Most Western democracies accepted a social policy of modified cultural pluralism. According to Baptiste (1986:301) there are different conceptual theories of cultural pluralism:

- * *Democratic pluralism* refers to a concept of cultural pluralism

in which there is a balance of power between competing and overlapping religious, cultural, ethnic, economic and geographical groupings.

- * *Insular pluralism* describes the relationships among various social groups.
- * *Halfway pluralism* encourages a high degree of functional contact between members of various cultural groups at the level of secondary associations.

Each of the sociological concepts above supported *racism*. It was not the intent of these conceptual theories to provide any equitable relationship between people of colour and white people. Therefore, each theory had a definite racist nature. The *political context* of the American society was also not dealt with. Their single-minded focus on the *amalgamation of unity in diversity* of the various white cultural/ethnic groups blinded them to the reality of the political obstacles that stood in the way of such aspirations (Baptiste 1986:299). Educational responses emerged to accommodate the needs and aims of the different cultural and ethnic groups. Bilingual, bicultural, intercultural, global, multiracial, multi-ethnic, multicultural and anti-racist education all differ slightly in method, aims and ideologies, but they are all interrelated and the one does not exclude the other.

Multicultural education is based on the ideology of cultural pluralism, and is defined as the institutionalization of the policy of cultural pluralism in schools (Baptiste 1986:303; Suzuki 1984b:299). Banks argues that neither separation (as the pluralist does) nor total integration (as the assimilationist does) can effectively guide educational policy in pluralistic democratic societies. He recommends an eclectic ideology that reflects both the cultural pluralist position and that of the assimilationist, but without their extremes, and calls this the 'multi-ethnic ideology' (Banks 1988:123).

Multicultural education encompasses multi-ethnic education and deals not only with educational problems of ethnic minority groups, but with many kinds of cultural groups (Goodey 1989a:481). The multicultural educational system can be seen as a growing process. This term will now be defined.

2.3.3 Defining multicultural education

- It is education that will lead to recognizing cultural values and differences among and between ethnic groups and individuals, and will develop strategies that enhance communication, develop crosscultural understanding and awareness, which will lead to more positive learning outcomes (Montero-Sieburth 1988:5).
- 'Multicultural education is education which positively accounts for cultural diversity' (Claassen 1989:429).
- Multicultural education can be defined as 'a method of preparing all children for life in a multicultural society, to accept and value cultural diversity and to pursue equality of educational opportunities' (Goodey 1989a:482).
- According to Katz (in Mogdil et al. 1986:5) multicultural education is 'preparation for the social, political and economic realities that individuals experience in culturally diverse and complex human encounters...' Multicultural education could include experiences which
 - * promote analytical and evaluative abilities to confront issues such as participatory democracy, racism, and sexism, and the parity of power;
 - * develop skills for value clarification including the study of the manifest and latent transmission of values;
 - * examine the dynamics of diverse cultures and the implications for developing teaching strategies; and
 - * examine linguistic variations and diverse learning styles as a basis for the development of appropriate teaching strategies.

2.4 CONCLUSION

Rightist critics maintain that multicultural education neglects the child's own culture and that separation is the best way of maintaining harmony in plural societies (Louw 1981:267-268). Leftist critics maintain that multicultural education does not address racism, which is at the core of educational equality. Anti-racist education as a substitute for multicultural education is

advocated (Troyna 1987:315). In spite of criticism from varied sources, multicultural education is an acceptable education model for a multicultural society which values national unity (Claassen 1989:432-433).

Rather than integration or assimilation, the researcher advocates additive multiculturalism where people learn to be effective and to appreciate others who are different in culture. Within this framework and over a period of many years, there should develop a pluralism that gives self-respect to all, appreciation of cultural differences and social skills leading to interpersonal relationships with more reward than costs.

Through multicultural education a new kind of society would emerge in which people would have more choices and their choices would be more acceptable to others. There is a great difference between having to be segregated and deciding to be segregated. Ignorance of multiculturalism is as much a deficiency of educational systems today as ignorance of history or geography. It is time for the educational system in South Africa to respond appropriately.

CHAPTER 3: MULTICULTURAL MUSIC EDUCATION

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3.1 INTRODUCTION

Music exists in every human society, because it is fundamental to the nature of man (Zürich 1990:11). Every piece of music has some relation to the culture of which it is a part (Garfias 1983:30) — an exciting discovery to many people! Music is something that cannot be seen or touched, therefore no one can communicate his own emotional experience directly to another person by means of music. Still for many persons there is great pleasure in direct contact with music. Clapping, walking, moving, marching or dancing to music provides enjoyable learning experiences to all children. Group activities of this sort reveal music as the most social of the arts; and the individual preserves as well as loses his identity in a common effort to achieve emotional expression. Although music is experienced differently in cultures (Falck & Rice 1982:9), it is still chosen as a means of communication between different cultures. Music, as essential part of life, cannot be separated from education. The specific place of music in the framework of education has been a subject of discussion for thousands of years (O'Brien 1983:3). In this chapter multicultural music education will be outlined and discussed.

3.2 WHAT IS MUSIC EDUCATION IN A MULTICULTURAL SOCIETY?

As seen in the previous chapter, the term multicultural refers to the coexistence of unlike groups in a common social system (Pratte 1979:6). It means cultural diversity, and is also used in an evaluative sense. It connotes a social ideal: a policy of support for exchange among different groups of people to enrich all while respecting and preserving the integrity of each. Therefore a country can be culturally diverse, but it may not uphold the ideals of multiculturalism or pluralism. If one applies the criteria for a multicultural society (cultural diversity, equal opportunity and pluralism) to most music education curricula, one finds that while many are culturally diverse, few can be called multicultural (Elliott 1989:14; Goodey 1989a:482). Part of the reason for this disparity may be that music educators seldom have the opportunity to build a concept of multiculturalism or to examine the multicultural ideology they have adopted. Music education functions *as* culture more than it functions *in* a culture (Elliott 1990:164).

3.2.1 Music

Many people are unaware of the incredible richness and variety of musics which are found in South Africa (Oehrle 1989b:65). The literature of music extends from primitive pagan war chants to sophisticated symphonic tone poems, from simple folk songs to complex string quartets, from euphonious Renaissance choral works to cacophonous modern electronic compositions. It is difficult to find a definition to cover all the facets of music and yet specific enough to give a concrete conception of its nature and purpose. Winold (1966:3) proposes the following: 'Music is an art, a craft, and a science involving the conscious organization of sound and silence in the framework of time for the purpose of effecting *communication* between men'. Music functions in every human society in the context of the personal and world view of each culture (Garfias 1983:30). Zürich describes music as one of the highest forms of communication. 'Music is a universal medium of expression for the deepest feelings and aspirations that belong to all humanity' (Zürich 1990:11). Greenberg (1979:xi) says: 'Music is a language — a means of communication'. It uses tones and rhythm as its media of expression. Ensor-Smith (1989:128) is of the opinion that music is a universal language. According to Dodds (1983:33), however, music is not an international language, but the elements of music are universal. 'Music is a living language, more eloquent than any spoken tongue. The performer is the translator, the interpreter' (Slenczynska 1976:18). Music exists in every human society and it functions in the context of the personal and world view of each culture and society. Therefore the perception that one music tradition defines all is inaccurate. To speak of a South African musical tradition, or to behave as though we were one big musical family, is to ignore the nature of music in our society. Therefore the researcher advocates the idea that music is not an international language (Elliott 1989:11; Garfias 1983:30; Oehrle 1988:23), but it is a *universal medium of expression*. Music is universal in the sense that the symbol system one calls music does occur in all cultures (Boardman 1988:4).

Because music is something that people make or do, a people's music is something that they are, both during (process) and after (product) the

making of music and the experiencing of music. The point at issue here revolves around 'process' and 'product' (Glidden 1990:3-4). Multicultural education as product refers to the identification of artifacts and information as characterizing an ethnic group. Contrary to this approach, multicultural education as process demands that attention be given to the underlying assumptions, values, and beliefs behind any form of knowledge and requires learners to engage in discovering such knowledge (Montero-Sieburth 1988:12). The idea of process emphasizes the never-ending evolution of each human personality which is not susceptible to evaluation, examination or structured teaching. The process-orientated study of music is seen as the 'hands-on' or 'knowing-how' approach (Glidden 1990:3). Concern with products on the other hand is an emphasis on what people actually produce, the objects they make, the things they say. Glidden (1990:3) describes product-orientated study as an academic study of *knowing-that*. At any stage of a personal process a product exists, even if it is only a half formulated idea, like a group composition in the making. Processes essentially take place on products. This is not an abstract activity without any visible signs. Nor can we assume that we can somehow directly influence people's processes. One can only relate to other people through their products, what they say and do. One might also notice that one person's product becomes part of another's processes. What is said or done by someone is bound to have some influence on the thinking and feeling of someone else.

The researcher assumes that somehow one can deal with abstract processes without regard to products. If the child should be given the freedom and initiative to express his feelings by being creative at his or her own level and then become self-actualized, he or she must be given recognition and praise for attempts at mastering the skills which are involved in the activities. He or she must be accepted for being capable of doing well, not what the teacher thinks should be the end product. Process, not content (product), must be emphasized. One can, however, meet each other in products. They can be handled. They are the ways in which human beings can connect with one another (Andrews 1988:28). The researcher will thus assume that *knowing-how* (process) and *knowing-about* (product) (Glidden 1990:4), receive relatively equal treatment, recognizing that individual teachers and individual schools may place greater emphasis on one or the other but that

individual schools may place greater emphasis on one or the other but that no arts programme is complete without attention to each.

One needs to balance one's concern for different cultural values against the need to create opportunities and flexibility within a larger and changing community. For music education this does indeed mean that teachers must become bi-cultural, able to sympathize with and work in areas of music familiar to children but also able to identify the important musical concepts.

Two important facts follow from these observations:

- Music is a human practice. The human practice of making sounds to which to listen (dance, celebrate, glorify), leads to 'the codification of skills and understandings, the specification of standards of performance, and the establishment of institutions for passing on musical skills, understandings and standards' (Elliott 1989:12).
- Although music is one of the vital organs of social organisms around the world, music divides people as much as it unites them. A primary function of music across cultures should be its function as a *cultural symbol*. Human behaviour originates in the use of symbols of different kinds. Music is a major way of expressing and organizing thinking, and functions as a symbol in several ways. The same is true for the process of music education, which is a powerful means of achieving cultural competency. Therefore music education is not isolated within a culture, but embodies culture. The essential values of a culture are often reflected in the way music is learnt and taught.

All aural experiences, including music, can be described in terms of physical, psychological, or value-system characteristics. Music can be organized into five basic elements (Churchley 1969:3):

- *temporal* (duration): rhythm, tempo, meter.
- *tonal* (frequency and pitch): interval, scale, pitch motion, tonality.
- *tone colour-dynamic* (loudness and timbre): tone quality, ensembles, dynamics, articulation.
- *textural* (simultaneously sounded sonorities): harmonic intervals, chords, consonance and dissonance, types of polyphony/homophony.

- *formal* (structural patterns in music): binary form, sonata form, etc.

Melody is one of the most obvious components; it gives music its expressiveness through varied pitches. Rhythm gives music its heartbeat, and thus makes it live. Texture and timbre give it interest and colour. Form gives it shape and a meaningful organization (Churchley 1969:3).

Nye (1975:46) divides music content into two sections, namely the *expressive* elements of music, dealing with how music is expressed in terms of tone quality, tempo, and dynamics, and the *constituent* elements of music that deal with those basic elements named above. Each of these seven fundamental elements of music will receive considerable attention in CHAPTER 5 (see par. 5.2.2.3). The researcher summarizes the concepts of music as follows:

- Music consists of tones and silences organized into rhythmic and melodic patterns that communicate aesthetic meanings to the listener.
- The basic ingredient of music is *tone*.
- A tone has intensity, duration, pitch, and quality or *tone colour*.
- Combinations of tones are organized into the music's *rhythm, melody, and harmony*.
- *Dynamics* and tone colour influence the expressive qualities of music.
- *Form* results when all the elements of music are organized into patterns or designs reflecting aspects of repetition and contrast.

Every culture combines and employs these elements in its own manner. Therefore the study of *world music* is very important, because it belongs to real people who are living now and who are currently creating music (Shehan 1989:23-26). Music educators have the responsibility to make music alive for their pupils. This responsibility can be fulfilled by world musics. Through the study of world musics, children can deepen their own cultural identities and gain better understanding of the identities of others. This will lead to a greater tolerance, respect for values and beliefs of all people, which lead to the final outcome and goal of education. Music provides a means by which human beings can express feelings, therefore it is the teacher's responsibility to offer a great variety of music to explore and use. World musics have diversity: variety of instruments, tonal systems and vocal qualities. World

diversity: variety of instruments, tonal systems and vocal qualities. World musics provide learners with alternatives with which they may view the basic elements of music. 'Music manipulates the same basic elements — pitch, tone colour, time, simultaneity, sequence, and form' (Trimillos 1972:91).

3.2.2 Music education

In *South Africa*, education for the future must be strongly emphasized. The importance of music and the arts will make the difference between just catching up and education for a lifetime. Matters such as industry and commerce also include the intellectual, moral and spiritual, and the chance for all to participate fully in their national life. The increased emphasis on technological skills can be more successful if the arts and humanities are included in education. Music, as part of the arts, may be a key to the success of any forthcoming educational reform. The following suggestions can be implemented in a music education setting:

- A redefinition of the importance of music and the arts in the schools is vital. This could include a re-emphasis on community-related activities and a stronger emphasis on composition and improvisation to help foster creativity at all levels (Patchen 1984:27).
- Music educators must realize the need for knowledge of multicultural music. A revaluation of the role of world music in the music curriculum can help aid pupils' knowledge of the entire world (Mngoma 1987:199).
- The music educator must place additional emphasis on the following:
 - * short listening and research assignments outside class to be treated in class;
 - * music history, literature, theory and listening skills must be integrated into all areas of music education;
 - * skills of *how to practise* must be re-emphasized in all performing areas.
- Music educators must teach for the future to make music a lifelong activity. Therefore music of all cultures is essential. Hoffer (1987:4)

shares the following viewpoint held by many: 'Deciding what to teach, is an enormously complex matter'. This is particularly so when looking at the broad musical scene in South Africa.

Music education should not be seen as an isolated activity within a culture, but as previously mentioned, music education as culture should be the concept. The direct benefits of music study is aesthetic and cultural development (Young 1990:1). Music is chosen for educational purposes, because music has the ability to uplift life. Music activities can appeal to visual, auditory, motor and emotional processes simultaneously. Music activities can provide appropriate multisensory stimulation. Multisensory techniques are instrumental in perceptual development. The field of music education encloses a thorough knowledge of the mental and physical processes by which the learning and teaching of music takes place. This knowledge should guide the development of all instructional strategies so that the teaching activity is not the result of personal experience alone, but also an outcome of the systematic study of musical behaviour. ~

Therefore music education can be defined as '...the discipline in which the learning and teaching of music is systematically studied and its body of knowledge applied to music instruction' (Rainbow & Froehlich 1987:12). With this in mind, the important components to the music educator become the *learner*, the *teacher*, the *subject matter (music)*, and the interrelationship among these three components. This relationship is an equilateral triangle in order to display the interdependence of and interconnection between the teacher, the learner, and the subject matter of music. In schools themselves learning styles will have to change from passive, rote learning, single textbook, examination-orientated approaches to creative learning and problem solving through the active participation and involvement of pupils in the learning process — to *hands-on* experience in the laboratory and workshop, self-study in the library, questioning, discussion and co-operative working together in groups (Mncwabe 1990:61). If the task of the music teacher consists of moving the learner more or less gradually toward the use and understanding of skills and knowledge typical of the musically trained person, then it seems imperative that music teachers be as familiar with the learner's characteristics and musical behaviour as they are with those of the

musician. Teaching strategies and methods might be defined as the steps the teacher takes to overcome the differences between the learner's perceptions of music and those of the trained musician. To improve musical instructional methods, one task of research in music education would be to determine the characteristics of the learner at any given level of musical training. Music educators need information about how musical learning actually takes place in different cultures.

The Southern African Music Educators' Society (Oehrle 1989b:68-69) has accepted, and is working towards the following set of objectives:

- Education must be *non-racial, free, equal* and *compulsory* for all children;
- Music, a fundamental part of human life, should be at the *core of education* and should develop aesthetic, psychological, physiological and social aspects of behaviour;
- Music education exists in both *formal* teaching institutions and *non-formal* learning situations;
- All children have the *right to realize* their intellectual and *emotional* potential through music.

Thus a music education programme which progresses purposefully should be made available from pre-primary school level through to the final school year. An essential aspect of such a programme should be the development of creative potential. All children should also have the opportunity to develop their talent to the highest possible level of musicianship:

- Music should be given a permanent and undisputed place in the school timetable;
- *All musics of Southern Africa* should be studied in all teacher-training programmes and made available in all schools. To achieve a music syllabus that draws on all Southern African musical cultures, as well as on other musical traditions, and has a strongly practical, creative basis;
- To have the talents of *music teachers* distributed equally among all schools so that the teacher-pupil ratio is kept within manageable

limits.

Like music educators in the United States, the concern of South African music educators and ethnomusicologists goes well beyond matters such as economy, industry, commerce, and politics. It emphasizes and includes the intellectual, moral, and spiritual development of learners and the chance for all to participate fully in their national life (Andrews 1988:18).

Emphasis on the educational value of music can lead to a difference in meaning between the desirability of using the terminology *education through music*, or *music education*. Education through music as well as education in music is desirable and the researcher is of the opinion that the best term to use when referring to the school curriculum is just *music*. A philosophy of music which has the basic aim of understanding the meaning of music to different people is supported. This implies that pupils should be guided to an understanding of music in terms of the meaning and values evidenced in actual music practice in particular cultures. In addition, music literacy and the ability to appreciate music as aims of music education must be stressed.

The following aims for music as part of arts education, are desirable and proposed:

- optimal experience of sound as the essence of music;
- opportunities to develop every child's innate musical potential (Gamble 1983:25-28);
- motivation, knowledge and skills for lifelong active participation in music;
- the ability to apply musical knowledge and skills to new musical experiences and
- an increasing measure of insight into and an appreciation of both their own musical heritage and background, and that of others.

Although music could be used to great effect to unite people, it is deemed better not to state this use of music as an aim — music education should not be used to realize political goals (Pienaar 1985:203).

3.2.3 An intercultural music attitude

The term most used to lump together all the various processes that may be found in the history of a musical repertoire is *tradition*, a concept that combines the stable nature of a culture's way of life with the implication that by its very existence over long periods of time this way of life is subject to change (Falck & Rice 1982:3). The way in which tradition is passed on is called *transmission*, and the two terms are used to emphasize two sides of the character of a culture or indeed of a music — its stability on the one hand, its tendency to change on the other. The nature of music tradition is that a musical repertoire which is transmitted can affect the nature of a music. Music can thus be used as a medium for cultural transmission. 'The aims of this cultural transmission are to raise to consciousness and to purposefully and imaginatively explore a number of musical procedures, experienced directly through the reality of various idiomatic *instances* taken from across a range of cultures' (Zürich 1990:13).

The new challenge to music education comes from the musics of all cultures. These diverse styles must become part of the mainstream of music education (Funes 1983:35). But then one must be prepared to regard them as music, and not as ethnic or national flags or as exotic illustrations of a culture. Therefore the integrative concept *intercultural* is nowadays commonly used in South Africa and preferred to the idea of *multicultural*. Music *is* the culture. Therefore one can understand something of oriental music, or Third World music or jazz or rock by noticing and handling the chords and cadences. There must be direct experience of symbolic forms, and here it is making and taking music itself. A range of styles should be experienced in education, not as examples of other cultures, with all the stereotyping and labelling that goes with such an approach, but as objects and events carrying expressive meaning within a cohesive form. It is, however, not possible to think of all music in this way because it is perhaps an aesthetic view and a peculiarly Western perspective.

3.2.4 Defining multicultural music education

- Music provides a means by which human beings can *express feelings*

- is true that one cannot share the most important (beautifully, mysterious, profoundly ecstatic) part of the multicultural music experience. Each person must learn to savor these experiences personally; in the soul's privacy (Funes 1983:36).
- Multicultural music education can be described as a means of reflecting the ethnic diversity of the world, and specifically of a particular geographic area through experiences with representative examples of the different musics, in the classroom (Anderson 1986:179).
 - The elements of music are present in an embryo state in all children. From them music elicits responses on various levels, whatever the children's cultural backgrounds and irrespective of whether they are intellectually gifted or suffering from a mental or physical handicap (Dodds 1983:33).
 - If music education is concerned to develop such basic human capacities as curiosity, sensitivity, intellectual humility and respect for others; self-criticism and to open the pupil's mind to great achievements of mankind; then it must be *multicultural* in orientation (Zürich 1990:12). Monocultural education encourages the opposites of these above-mentioned qualities and capacities (Mogdil et al. 1986:27)!
 - Through the discovering of different *sounds* across cultures it can help to develop creative self-expression such as imaginative thinking, sensitivity and mental qualities such as cognitive, analytical and systematical thinking (Zürich 1989b:4).
 - The aim of multicultural music education must be 'to raise to consciousness and to purposefully and imaginatively explore a number of musical procedures, experienced directly through the reality of various idiomatic *instances* taken from across a range of cultures' (Oehrle 1989a:76).

3.3 THE CURRENT SOUTH AFRICAN SITUATION

'Music is as basic to the lives of the majority of the people living in South Africa as gold is to the few who run the country' (Oehrle 1989b:65). One of

the main characteristics of the late twentieth century in music and in other areas of life is the coming together of many cultures, their interactions, their conflicts about unequal opportunities, and the ultimate resolution of these conflicts through conquests or accommodation (Blacking 1980:195-197).

The music of the world has changed. It became influenced by Western products such as the mass media, amplification, notation, the value placed on large ensembles, Western harmony, the idea of concert performance and the concept of the professional musician. But traditional music retains its identity, modified by compatible elements imported from Western musical culture (Oehrle 1988:23).

When one hears new music, one first selects and interprets its sounds by means of acquired listening habits. There is no harm in hearing all music in one way, but the makers of the different musics all have their own particular social system. Nietzsche said 'Hearing something new is embarrassing and difficult for the ear; foreign music we do not hear well' (Levinson 1990:17). So an outsider must understand the social system and learn how to listen to the music in the same way as being brought up in the tradition (Zürich 1990:17).

In Western musical theory there is a prominence of melody over rhythm, but rhythm plays an essential part in African life and music (Mngoma 1987:200; Oehrle 1988:23). The crosscultural study of music is confronted by a curious anomaly. In Western culture there are many explicit theories about *musical experience* — that is what happens in a person's head when he creates, performs, or hears music. These theories are well developed and discussed by artists, critics, and philosophers in Western culture, and in other traditions as those of India and the Islamic world. But in the illiterate cultures of the world — those of most peasants and tribespeople — it seems as though ideas about musical experience, and music in general, are almost completely lacking (Blacking 1980:198). One can ask two questions now:

- Do traditional cultures hold any ideas and beliefs about particular aspects of musical experience? Plenty of these ideas exist in the literature of the West, and are used to interpret the acts of musical

creation, performance and appreciation. But literature on traditional cultures seems to have very little to say about indigenous beliefs of these musical activities. Beliefs about the inner experience of making or hearing music are far less known.

- The second question is: What is the difference between literate Western and traditional musical thought? It seems even more marked with regard to the existence of musical philosophies — mutually interdependent and consistent ideas and definitions about formal, critical, and psychological aspects of music. Western thought abounds in such philosophies. But here even more than ever ethnomusicological literature fails to produce evidence of similar systems in non-literature cultures (Blacking 1980:199).

No matter how strongly one believes in emphasizing the preservation of Western high culture, as the researcher does, one cannot deny the responsibility of the arts in the formal educational system to address the issue of race or ethnic relations, and that cannot be done successfully by placing every other culture in a subordinate position to the Western culture. One must find a balance between those concerns.

The ideal in the South African context with its multicultural society must expand its social skills by being made aware of all ethnic groups and their musics. This can be done through multicultural music education.

3.3.1 Music of the Nguni and Venda

There are a number of Black ethnic groups in South Africa. As an example, the following two groups will be quoted: the Zulu and Xhosa, who together form the largest Black population group, namely the Nguni ethnic group and the Venda (Barrow 1978:6), who seem to have the most interesting musical tradition (McLachlan [S.a.]:47). But where does one begin? The researcher intends to begin with traditional music (see STAGE 1 in DIAGRAM 5.2), because knowledge of traditional African music in its social context is a prerequisite for understanding the contemporary musical scene in South Africa. To begin to understand African music one must become involved in making the music.

To the African, music is life and life is music. As an inseparable part of everyday life and a vital aspect of significant occasions, music is of great importance in the life cycle of the people from birth to marriage to death. 'By the time the black child reaches the age of five he is a fully capable musician...' (Oehrle 1989b:67). African music is transmitted orally; thus, music is a vehicle through which the people learn much about their approach to life. Music functions as a means of recounting current and historical events; it is also a way of teaching children what is or is not socially acceptable behaviour. Since 1959 the sounds of music of the Blacks composed and performed around Durban and Johannesburg have changed (Blacking 1980:118-196; Erlmann 1986:114). This was a response to external influences of political changes and the intrusion of an African idiom. In most South African cultures, categories of music are distinguished according to their social function, and names given to different styles rarely indicate contrasts in music structure.

- Although precise demarcations are not always made between music and non-music, *regular metrical organization* is generally essential for both, but melody is not. Venda music, for example, is a shared experience founded on a rhythmical stirring of the whole body of which singing is but one extension (Blacking 1980:203). As a special kind of communion of bodies in space and time, the world of African music can also promote a shared experience of becoming, in which individuals venture into the reality of the world of the spirit through the collective consciousness of the community. The Venda people, too, seem to have the greatest variety of instruments, perhaps because they have a firmly established musical tradition.
- The Zulu version: 'Man can only become fully human through his relationships with his fellow men', is a basic principle of African socialism, and its musical consequences are found all over sub-Saharan Africa whenever different parts are combined in *polyrhythm and polyphony* (Blacking 1980:204). Zulu children's songs which cover a wide range of subject matter, are available and transcribed for children. The traditions and history of the Zulu people, as well as the social function of Zulu children's songs, are very interesting. One of

the most striking features of Black South African music is vocal polyphony. The Venda is the only South African society whose traditional music makes extensive use of heptatonic and hexatonic modes (Blacking 1980:205). Elsewhere various types of pentatonic scales were and are common and many songs are hexatonic, resembling the Western diatonic but without the seventh degree.

- *Tonal fluctuation* is an essential feature of Black South African music, and many melodies seem to be derived from a conceptual framework of chords rather than single tones, so that a harmonized melody is the full realization of a sequence of *blocks* of sound and the single line of melody is in a sense incomplete (Blacking 1980:207-210).
- In Xhosa music, apparent differences in *tempo* and *meter* may be reduced to one or two basic tempi and a few interrelated metrical patterns for all the music in a single society.
- *Word-based melodies* can influence the structure of purely instrumental music, and certainly of songs that are accompanied by instruments (Blacking 1980:203-211). African music often uses, as its basis, alternation between a leader and a chorus, between two groups, individuals, or several performers (Mngoma 1987:200).

Thus Black South African musical systems reflect both the different societies and cultures in which they thrive. They have a transcendental function: in the shared experience of music itself, of significant human form in tonal motion, there is the possibility of reaching beyond the constraints of words, social role and cultural time, by external tonal and harmonic structures in a special world of musical time. Recent developments in South African music reflect the growth of a collective African consciousness. This should perhaps generate the energy and imagination required for South Africans to build a new South African music.

Black African music can be seen as essentially Western (Nettl 1990:156), but which retains those elements that are most developed and most prominent. It had an enormous impact on much of the world's music. For example, the folk music of the Persian Gulf area has many African characteristics, and the main distinguishing features of the popular musics of the Western world, and of jazz, are ultimately of African origin (Nettl 1990:157).

3.3.2 Music of the Cape Malay

The so-called Coloured in South Africa (non-Muslim) speaks mainly Afrikaans, with English as a second language, and would therefore sing both Afrikaans and English songs (McLachlan [S.a.]:46). According to Desai (1984:63), the term *Cape Malay* is commonly used to denote that part of the Cape Coloured community which follows the Muslim faith. The Cape Malays constitute approximately seven percent of the so-called Coloured community and reside not only in Cape Town and nearby vicinity (Strand, Worcester, Paarl, Stellenbosch), but as far as Kimberley, Port Elizabeth and Johannesburg. The Cape Malay is bound together by a common religion. They are descendants of the early Indonesian and other slaves, Free Blacks, political prisoners, Europeans and indigenous South Africans (Barrow 1978:46-48). Their Eastern heritage is kept alive in their customs, folklore, music, religion, language and food. The music of the so-called Coloured is unique in its approach to rhythm and language usage. It shows elements of Eastern, African and Dutch influence (McLachlan [S.a.]:46). The music is sung mostly in Afrikaans, a language used in many of the Malay secular songs; the pronouncement of Afrikaans words differ from that of the Transvalers and so-called *white Afrikaans*.

3.3.3 Music of the Orientals

The great variety of Asian musics includes religious, classical, folk and popular music. Asian music is linked with Asian philosophy and religion. As sound, in its abstract form, is considered to be linked to the divine creative principle of the universe, the belief is that individuals can come into contact with this universal force by means of music, and vocal music in particular. For this reason, vocal music is of primary importance. Even instrumentalists are taught to sing ragas and talas.

Asian music is essentially melodic (McLachlan [S.a.]:46). It differs from other musics in its accompanying hand gestures in the form of Asian hand movements used in dance. Melodies are based on types of scales. Each raga which may have five, six or seven notes, comes from a scale or *Thát* which

always has seven notes. The concepts of raga and tala (fundamental rhythmic structures) form the basis of Asian music, and performers base their improvisations, which may last for three hours, on them. Changing harmonies are not a feature of Asian music and no attempt has been made to write harmonic accompaniments. Very effective accompaniment can be devised by the children using notes of the scales to make ostinati which can weave in and out of the melody line. Songs of the Asian music are sung rhythmically and gently, without rush. Hand movements flow into each other.

3.3.4 Western music

The majority of South African music educators have received their training through Western music and methods. Music educators in South Africa think almost exclusively in terms of Western music, not only for White children, but also for African, Asian and Coloured children (Oehrle 1988:23). It is interesting to note that most of the classification work involves melodic components, and little involves rhythm. Although basic differentiation of units of musical thought is rhythmic, at least in the simplest cultures, there is a prominence of melody over rhythm in the development of Western musical theory (Falck & Rice 1982:6). Western music introduces children to their own creative musical potential through improvisation by utilizing the concepts of rhythm, melody, harmony and form (Oehrle 1988:23). With regard to Western education in general, education should be concerned with the development of the creative potential innate in all children. Although the process of music education is one of the best ways of developing creative potential, it is the teaching of music literacy which is still of primary importance for most Western music educators. Children must initially be given the opportunity to make music, and then arises the desire to discover how one reads musical notation in order to play new music or to record one's own. The researcher is in favour of using Western music, but also in favour of opening minds to the wonders of other cultures.

3.3.5 World music

The young child's socialization may be expanded still further, through

singing, hearing, dancing and playing songs from countries throughout the world. In doing so, the teacher must take care to present foreign songs with the correct pronunciation, for the children must be provided with a correct model. It is advisable to present such a song only if there is certainty about the pronunciation. This would also obviously apply to the songs quoted under ethnic awareness. Playing a recording of the song to the children might aid the teacher in presenting it with correct pronunciation.

A study of world music might include folk and traditional music of the following Western countries: Germany, Eastern Europe, France, Italy, Iberian Peninsula and America.

South African curriculum planners now need to follow the lead and it is up to teachers to convince them that music should be regarded in the same light as any other school subject, well within the reach of all children of ordinary abilities and which should be allocated equal time to and studied in conjunction with other subjects in the curriculum. A suggestion is that multicultural experiences in music for children might be categorized in order of complexity as follows (Glidden 1990:6):

- Emphasis on music of a particular culture for children of that culture, especially in schools predominantly of one culture (see STAGE 1 in DIAGRAM 5.2);
- Exposure to music of other cultures (see STAGE 2 in DIAGRAM 5.2);
- Comparison of musics across cultures;
- Involvement and performance with music of other cultures; and
- Crosscultural experiences — mixing and merging aspects of various cultures (see STAGE 3 in DIAGRAM 5.2).

3.4 CONCLUSION

Leonard Bernstein (1918-1991) says that music is an orphan and it will always be an orphan until one gets a grip on the music education of the young. South African music education has for too long been fighting for survival. South Africans are nearing a new educational dispensation in which

music will have a place together with the other arts. 'Multi-cultural ideals are located in the largely non-examined areas such as religious education, arts and crafts and *music...*' (Freer 1987:7). It is the responsibility of music educators to ensure that in future music will no longer be an orphan, and to provide a music education in which all pupils will be able to share equally. Human culture is not something to be merely transmitted, perpetuated or preserved but is constantly being re-interpreted. As a vital element of the cultural process, music is, in the best sense of the term, re-creational: helping us and our cultures to become renewed and transformed.

If music is to have a place in schools, it must become relevant to all pupils, because music is an inherent part of life (Hoffer 1987:34). Therefore all musics must in the future play an important part in South African education. Whether such music education leads the child to a career in music, to music as a recreational activity, or to music simply as part of an audience, the contribution of multicultural music education to the fullest development of the capacities of the human mind, body, and emotions is unique. Like Choksy (1991:6), the researcher is of the opinion that no other subject has as much potential to engage the total person or is so suited to a philosophy of holistic education.

It has also been shown that music education should take cognizance of the culture of people it caters for. 'Education needs to take account of the diversity of cultures, of the organic patterns of growth and of the realizations of their traditions' (Calouste Gulbenkian Foundation 1982:39).

**CHAPTER 4: MUSIC'S CONTRIBUTION TO
MULTICULTURAL SELF-
ACTUALIZATION**

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4.1 INTRODUCTION

The self-image of the child is, to a great extent, a product of the experiences that his culture provides for him. His culture gives him ways to organize his perceptions through its language structure and communications, it brings him into contact or prevents him from having relationships with certain people, it teaches him the values he should hold as *good* and the attitudes he should hold toward him-/herself and others.

The culture is taught primarily through people who surround the child, and he learns through the processes of identification with these people and through differentiation. When he emerges from his parental home, he carries with him his family culture, a distillation of the various subcultures to which he belongs. His experiences in the world at large and in the music class at school continue to both enhance and modify his self-concept and his view of the world.

In this chapter children's interactions and relationships with different people in their worlds, and their feelings and thoughts about themselves and others, will be considered. Music's contribution to these feelings and interactions will be placed into context.

4.2 LEARNING EXPERIENCES THROUGH MUSIC EDUCATION

The following question must be answered: What is multicultural learning and why is it important in music?

Learning, from a multicultural perspective, entails developing an educational philosophy which recognizes the inherent worth of a wide variety of endeavours by different cultural groups. A multicultural approach to learning is designed to encourage pupils to develop a broad perspective based on understanding, tolerance, and respect for a variety of opinions and approaches. Multicultural education cultivates an understanding that there are many different but equally logical ways for human activity. Multicultural education in music means reflecting the ethnic diversity of the world, and

specifically of a particular geographical area, such as South Africa, through experiences with representative examples of different musics in the classroom.

A multicultural approach to musical learning in schools is important for many reasons. Through indigenous cultural patterns and immigration, many geographical regions now have extremely diverse populations. The multicultural dynamics of societies will be clearly reflected in schools at all educational levels. Such linguistic diversity will also be evident in the different school systems of South Africa. The multicultural diversity of today's school population clearly seems to dictate that curricula in all subject areas should be designed to encourage the broadest world perspective. Through learning the operative principles in other musical systems, one eventually comes to understand the musics themselves, and through this musical understanding moves one step forward toward understanding the cultures of those who produce the music.

But what are the specific values of educating children in music? What are the goals of music education? In this curriculum model music education can foster the following:

- Creativity, since musical experiences can stimulate exploration, experimentation, and the expression of new and different ideas (Olivier 1984:23). The positive effect of music on the creativity and scholastic achievement of standard two pupils, has been empirically tested in a M.Ed.-dissertation (Le Roux 1990);
- Emotional response, since musical experiences enhance the child's expression of feelings and sharpen awareness of the feelings of others (Zürich 1990:12);
- Intellectual growth, since musical experiences can stimulate the child to think, to solve problems (Hoffer 1987:34; Van der Merwe 1988:48), to develop understanding of sound, and to organize his perceptions in terms of relationships, comparisons, and concepts;
- Language development, since musical experiences can help the child acquire and use language in describing his musical experiences and can help him learn word and sound patterns through singing and

- listening (Ensor-Smith 1989:126);
- Physical development, since musical experiences, especially those involved in singing, playing instruments, and rhythmic movement, can help the child gain increasing control over his large and small muscles and can help him explore and experiment with the movement of his body (Warner 1991:35-37);
- Self-concepts, since musical experiences can help the child know and appreciate himself as a person and foster cultural identity and pride (Ensor-Smith 1989:128).

Thus music can contribute significantly to every child's social, emotional, intellectual, and physical development. 'Music should be a part of the education of the young today for a number of reasons; its potential entertainment and recreational value; its career possibilities; its possible effect on self-image and its contribution to the learning of other life skills; its unique value to holistic education; its socializing influence; its capacity for offering spiritual or uplifting experiences' (Choksy 1991:3). Music's main and most critical role in the education of children is often neglected. This role is its contribution to the *aesthetic* growth of the human organism (De Villiers 1990:43; Mans 1986:132).

Music is an art form. It communicates ideas and feelings through its tones and rhythms. This communication develops in man a sense of richness, fulfilment, and beauty, and goes back to the ancient culture of Egypt, Israel and Rome (Broudy 1990:27-30). The power of music to stir the deepest emotions in a person is due to the aesthetic dimension of music. This dimension refers to the process of perceiving, feeling, organizing, and thinking about the musical experience. This process results in an expression that has meaning for the listener.

The aesthetic dimension focuses on the way a person's senses and intellect react to the tonal and rhythmic beauty of music. This aesthetic reaction to what is beautiful in music is caused by the interplay between emotional and intellectual responses when engaged in the musical experience. One listens to the music, one perceives its tones and rhythms, one responds emotionally to the music, one tries to understand the tonal design of the music, and one

gains aesthetic satisfaction. One listens, one perceives, one responds, one understands, one senses beauty and meaning, one enjoys (Mans 1986:132).

The educationist wants the child, at his own level and stage of development, to be able to listen to the music, sense its emotional impact, perceive and think about its tones and rhythms, respond to its beauty, and develop an appreciation and need for musical experiences of all types. The aesthetic dimension of music education focuses on the tonal beauty of the music and its tonal effect upon the listener. Its concerns are:

- How does the music make us *feel*?
- What do we *hear* in the music?
- How can we *express* the music?
- Why do we *react* to the music in the way we do?

The researcher strongly supports the idea of exposing children to other music contexts than the purely aesthetic. This does not mean abandoning the idea of aesthetic experience, but it does mean placing the aesthetic approach to music alongside other non-aesthetic functions which music can serve, for example the context of social and religious rituals, the use of music for communication and enforcement of social norms and the use of music in music therapy (Zürich 1989b). Perhaps the definition of the aesthetic includes this view which has just been described.

Music and other forms of art (dance, drama, the visual arts, literature) are powerful means of educating children. The aesthetic qualities of the arts, when focused upon in the musical experience, can do much to educate both the intellect and the affect (feelings, emotions, attitudes, values) (D'Assonville 1987:11).

In the *intellectual* area, the musical experience can augment the child's potential to be creative, to develop concepts of music and the world of sound, to express himself verbally and non-verbally, and to solve problems (De Villiers 1990:45).

In the *affective* area, the musical experience can help develop the child's

ability to express what he or she senses, feels, and thinks through sounds, instruments, his or her voice, and body movement. No one can doubt that the child, when participating in a meaningful musical experience, is engaged in a unifying and dynamic activity. Music, as well as the other art forms, has the potential to unite the diverse elements of the child's experience to cause a significant, total response. This unity is caused by the emotional-intellectual interrelationships of the musical experience and how this interplay gives aesthetic meaning and fulfilment to that experience.

Therefore, the long-range goal is to develop each child's aesthetic and non-aesthetic potential to the fullest. The educationist needs to help each child formulate his own taste and personal sense of what is or is not pleasing to him, based upon how he feels and what he understands about the musical experience. The task of educating the child through music involves developing a capacity to respond to the emotional values and cognitive significance of the musical experience. The goal is to help him or her:

- feel the emotional qualities in the music;
- understand the tonal and rhythmic design of the music;
- express the music and its impact on him;
- enjoy the music;
- attain aesthetic satisfaction through music.

Perhaps listening experiences are the only means of achieving the aims and the idea of music-making as a means of experiencing the essence of the various contexts is too much stressed and too idealistic.

4.2.1 What is learning?

Different authors' attempts to define the concept *learning* result in a variety of opinions. Learning is seen by Perkins (1974:453) as a universal, lifelong activity during which individuals modify their behaviour to adapt to their environment. Guilford (1967:268) explains that learning implies a change in behaviour, but is not synonymous with behaviour. De Corte et al. (in Fraser et al. 1990:36) does not see all behavioural changes as learning, since behaviour may be influenced by motivation. Any change in behaviour

implies the assessment of the act and changed behaviour, by means of certain value judgments, criteria or norms.

The child's learning varies and changes continuously from the affective level to the cognitive level. The child is cognitively and affectively involved in learning and in both aspects lie for the child intentional sense and meaning (Mans 1986:132). Learning is essentially a striving after sense and meaning. This happens through the child's modes of being and experiencing which can be both affective and cognitive. These modes of being as modes of lived-experiencing are revealed by the child in his relation to things, to other children and to adults. It remains the responsibility of the adult to manipulate these modes of lived-experiencing so that they lead to a psychological educational answerable becoming of the child.

According to Leonhard and House (1972:121) a few definitions are given to learning: Learning is growth; learning is development; learning is experience; learning is something new that has been added; learning is a process that results in change in behaviour. The following must be emphasized in a definition for learning in school:

- The central role of *meaning* in learning. Without meaning there can be no learning.
- The *developmental nature* of learning. Learning is the result of an extended period of exploration of a given situation and the gradual emergence of meaning.
- The *problem-solving* nature of learning. The meaning derived from a situation must be applied to a problem.
- *Cultural learning*, as used in this study, means the study of peoples and persons in action in groups, with a special focus on the child's awareness of and attitudes toward persons and people who are different from him-/herself.

Therefore the following definition of Fraser et al. (1990:187) is suggested: Learning is 'an activity in which the person being taught wishes to benefit from the teaching and in fact to acquire particular learning content. Therefore it refers to all those processes which contribute to changes in

behaviour brought about by the exercise and repetition of the desired response’.

Learning of the kind that affects behaviour is a by-product of goal-seeking behaviour. It does not occur as a separate process detached from the environmental situation it is expected to affect. People rarely set out to learn something. They set out to get something they want. Learning occurs incidentally on the way. There can be no such thing as learning detached from an act of adjustive or goal-seeking behaviour (Woodruff 1970:52). Learning is a goal only within the artificial conditions of the school, where pupils understand they have to learn because the school requires it. Learning is the process taking place in the learner as the result of the teacher’s efforts (Lathrop 1970:48). The pre-primary school child, however, learned long before going to school. Children learn a great many things on their own and in addition to what they are taught.

Learning to master one skill may influence the individual’s learning of another skill. This influence is known as *transfer of learning* (Du Preez & Duminy 1980:43). This transfer can either be positive or negative. When previous learning helps the subsequent learning, it is called positive transfer. Negative transfer occurs when previous learning interferes with the learning of a new skill and hinders it (De Greene 1972:93). It is one of the major aims of school education that most of the skills the child learns in the school situation will be transferable and applicable to many other areas of his activities.

The following factors could influence learning:

- *Intelligence*: The more intelligent child on the whole learns much better and with less effort than the less intelligent child (Du Preez & Duminy 1980:44). There are three groups of definitions:
 - * Firstly, intelligence is indicated by the ability of the individual to adapt to his environment.
 - * Secondly, the individual’s ability to think abstractly as depending upon his intelligence, is emphasized.

- * Thirdly, the individual's ability to learn is an indication of his intelligence.
- *Motivation*: The best way to encourage motivation and learning is to blend a child's choices and interests with a teacher's guidance, direction, and experience. Success experiences tend to enhance learning while failure experiences impair it (Fraser et al. 1990:55).
- *Readiness for learning*: Pupils do not reach the same level of general maturity at the same age. There seems to be an optimum or best time for each child to begin to learn a certain activity, be it physical or mental. When one wishes to judge whether a certain child is ready to learn a new activity, one should first determine whether children of his age are normally able to master the new activity that one expects the child to learn. Secondly, one should determine whether the child concerned is like most other children in most respects. Certain factors could affect the child's ability to learn (poor muscular development, poor health, intellectual deprivation at home, emotional disturbances) (Brown 1982:11).
- *Culture*: Ways of perceiving the world are highly influenced by culture (Singh 1988:357). This plays a prominent role in what one *sees*, both literally and figuratively. It seems to influence, whether one encounters the world in whole or in parts, analytically or intuitively, deductively or inductively (Levinson 1990:25).
- * Culture is almost impossible for one to identify or recognize on one's own. Culture has been learned from earliest infancy and most cultural learning is firmly planted even before the first day of school.
- * Learning itself is culture. How we learn is directed by culture. Knowing how to learn is to know culture. How members of each culture learn tells more about a culture than almost any other single cultural phenomenon.
- * To learn about culture is to learn about one's own self. As culture has moulded each person who is a part of it, one learns of oneself through the study of culture. Each person responds to his culture in a unique and personally characteristic manner.

- * Cultural learning is shared learning. Unless its results are communicated, it has little worth. 'In it, we all transcend culture' (Ferguson 1987:14).

While cognitive styles affect ways of thinking, perceiving, remembering and problem-solving (Mans 1986:132), learning styles are the methods by which one comes to know and understand the world, the accustomed pattern used in the acquisition of information, concepts and skills (Montero-Sieburth 1988:5). Although cognitive styles and learning styles are closely related, it is necessary to understand that people not only perceive the world in different ways but also come to learn about the world in different ways and under different conditions (Appleton 1983:172; Dhlomo 1989:2). Members of different groups exhibit different patterns of intellectual ability, each group performing better in some areas than in others. Each culture emphasizes the importance of achievement in certain areas. Parents and other agents of socialization employ culturally sanctioned teaching styles to develop certain interests and attitudes in children (Singh 1988:358).

One approach to improving learning in the music classroom is by using an attribute-treatment-interaction (Singh 1988:361). Special attributes or characteristics of children are matched with learning experiences or treatments designed to be effective. The most common example of this scheme is separating boys and girls and using different educational methods thought to be gender-appropriate. Slow learners might be separated from fast learners, and the slower groups given a longer time to learn the same material. Children may be separated on the basis of impulsivity and reflectivity, social class, ethnic group, or language spoken at home (Grant 1988a:565).

Another approach to classroom learning is to focus on the group, on the interactions in the microsystem and its relation to other groups. As a cooperative member of a group, the child derives self-esteem from the group success and feels motivated to work for the well-being of the group. Failure as an individual is softened by experiencing help and sympathy from group members. Group rewards, rather than individual rewards, must be given.

All this should lead the teacher to a decision upon his teaching strategies. In this model a number of strategies are suggested: The child should be seen as a total being; a child should learn by success rather than trial and error; learning should be active; learning experiences should be related to developmental characteristics; to strive for a problem-centred solving process and to translate skills to another field. A plea therefore: Teach with affective as well as cognitive aims in mind.

4.2.2 What is experience?

To study experiencing, one must seek and explore the original experience world of man. Any such original experience world is always already subjected to the influences of a given culture. In the case of a child, this experience world would be greatly influenced by the culture-world, the environment and the upbringing of children common to it. It means that the culture-world in which the child grows up and is brought up, is already tinted with *meanings* which his parents and ancestors have built into that culture (Elliott 1990:159). The child is therefore born into a given cultured experience-world. One must still consider the essentials of how the child experiences his world and the modes he employs to give meaning to his world, now seen as lived-experience world.

Firstly, lived-experience should be seen as a human mode of being. Human openness lies at the basis of lived-experience and consequently lived-experience is a mode of giving meaning to the world, and therefore primarily a normative function (Sonnekus 1974:23).

Secondly, lived-experience manifests itself in the young child on his way to adulthood on various niveaus, which vary from the affective lived-experience as mode of giving meaning to, to a more distantiated cognitive lived-experience.

Thirdly, human bodiliness always forms the centre of the totality of lived-experience. In the light of these views, lived-experience is the 'intentionally determined, subjective, personal attitude of a person as totality-in-function, in his communication with reality' (Sonnekus 1974:23).

The musical experience is an expression of the struggle-fulfilment rhythm of human living (Leonhard & House 1972:94). Tone affects all the bodily processes: respiration, heartbeat, blood pressure, the visceral system and the nervous system. This physiological sensitivity to tone provides the basis for the responsiveness of all human beings to music. The following psychological factors are coupled with this basic responsiveness to tone (Elliott 1990:159):

- man's consciousness of the rhythmic pattern of life processes;
- his responsiveness to objects which symbolize the struggle-fulfilment rhythmic pattern; and
- the delight that he receives from perceiving symbols which embody the fulfilment-directed experience.

The experiences pupils have will be most effective if they are genuine personal encounters with music, rather than verbal substitutes for those encounters. This implies, of course, that the child, not the teacher, is the active party in the encounter.

Music is the tonal analogue of emotional life. All human experience has form (growth and decay, birth and death, ebb and flow, intensity and resolution, struggle and fulfilment, excitement and calmness). This is the pattern or form of the life of feeling, and 'the pattern of music is that of the same form, worked out in pure, measured sound and silence' (Leonhard & House 1972:95). The tonal motion in music symbolizes the subject's conception or understanding of the ways of human feeling. Therefore music is a non-verbal language, in a form of a symbol of the rhythm of life experience (Du Plessis 1990:324).

4.2.3 The child as total being

The child is seen as *total being*. If one accepts learning in children as an existential act of being, as totality act, one should now consider the various modes of being in which learning is manifested. TABLE 4.1 distinguishes four modes of learning as differentiated modes of being. These modes merely refer to the ways in which the child, in his self-becoming,

differentiates in going out to his world and the learning material. This differentiation does not imply biological growth or process of development, but refers to the child as possibility and the various modes in which he approaches his world. These various modes of being as modes of learning are basically modes of directedness or intentionalities. Each mode is connected with music concepts which will provide opportunity for the child to develop in that specific mode.

TABLE 4.1: MODES OF LEARNING

LEARNER VARIABLES	MUSIC CONCEPTS
A. COGNITIVE LEVEL	<ol style="list-style-type: none"> 1. READ 2. SYMBOLS 3. NOTATION: -rhythmic patterns -melody:pitch -sightreading/ singing -form
B. AFFECTIVE LEVEL	<ol style="list-style-type: none"> 1. LISTEN 2. AURAL 3. TEMPO 4. DYNAMICS 5. ORCHESTRATION
C. PSYCHOMOTOR LEVEL	<ol style="list-style-type: none"> 1. SING/PLAY 2. INDIVIDUAL INSTRUMENTS; PERCUSSION INSTRUMENTS 3. MOVING; DANCE 4. CREATIVITY, IMPROVISATION
D. SOCIAL LEVEL	<ol style="list-style-type: none"> 1. SING/PLAY 2. PERCUSSION 3. MOVING; DANCE

To summarize, Haines and Gerber (in Grobler 1987:36), suggests the following 'We believe that music benefits all children by enriching their lives, fostering positive feelings about themselves and others, promoting acceptance and understanding of differences and offering a climate free from pressure and competition'.

The different areas of the curriculum, as mentioned in the previous chapter, are integrated into the concept of the whole child. *Whole child* education is also the focus of Zürich's triadic ordering model. The child is seen as a total being, and the subject content must be seen as a whole (Webb & Louw 1990:109). Each of the above-mentioned modes as modes of being will now be discussed.

4.2.3.1 *Level of cognitive development*

The cognitive level refers to one's mental (intellectual) functions, abilities and skills relating to knowledge and comprehension, and the ability to use these intellectual skills to solve problems (Fraser et al. 1990:185).

In a supportive and stimulating environment, the child is motivated to develop a positive attitude to learning and a belief in his own competence; sensory and perceptual learning are considered the foundation of conceptualization, and the use of concrete materials is encouraged to symbolize thoughts; the process of learning is more important than the content; language is the means by which more information about the world is acquired, and play is the main pattern by which learning takes place.

To perceive, to imagine, to think and to fantasize or memorize, are all possible directed cognitive modes of being. The child also approaches his world perceivingly, thinkingly and intellectually. The cognitive also refers to the cognitive answering to the appeal which emanates from reality. Therefore the child approaches his learning material with his *cognitive modes of learning*:

- Sensing:

Sensing is viewed as a mode of being of a person in communication with his

world and not as a sensation, meaning the undergoing of sensory impressions which result from *stimuli* in the environment (Sonnekus 1974:60). Sensing has an affective origin. It is seen primarily as a mode of being of the person in communication with his world. It therefore concerns *someone*, a person, who senses *something*. It is not separate impressions which are joined or united in perceptions, but is a *totality act* of the person in a totality-communication with the world. Hearing, seeing and sense perceptions (smelling, tasting, touching, grasping, stretching and pointing), refer to modes of sensing. Sensing is a mode of experiencing (affective) and therefore bodily linked to lived-movement. The connection is clearly visible in small children where their sensing goes hand in hand with spontaneous movement. The child senses in his lived-movement, and in his sensing he moves himself spontaneously: he isn't passively moved. Sensing is limited to time and space (here and now) and is experienced as my-time (now) and my-space (here). Thus sensing is an intentionally directed mode, therefore intentionally directed affected mode of being; sensing is also a subjective act, therefore always sensing-for-myself. For the child who is becoming, sensing is a mode of becoming and living with others. It lies at the root of all cognitive forms of learning and accompanies all forms of cognitive learning.

To summarize: Sensing is the dominant channel through which the child comes to distinguish between self and not self and to discover his separate identity as a being in a temporal-spatial world of objects, people and events (Grobler 1987:14). Every child has an aesthetic potential that needs to be nurtured from birth. In music, this potential involves a capacity to create music, to sing, to move rhythmically, and to gain pleasure through listening to, performing and creating music. These first sensing experiences are the beginning of experiences with music which will last for a lifetime (see C1/C2/C3 in TABLE 5.2).

- Perceiving:

To perceive is an original mode of being, an act of the person intentionally directed and determined, which reveals itself as a relation between man and world. Therefore perceiving is the intentional act of the total person in

communication with reality. During perceiving different queries arise as well as language description (answers) to these questions. Perceiving is then not an affective matter but leads to knowledge as it is. The real object is therefore the content of perceiving. The child now enters the world of problems and does this thinkingly and reasoningly. It is a basic mode of being at the root of all cognitive learning (Sonnekus 1974:63).

In learning the language of music, the child must *listen* to the language and its sound patterns before he is able to use it. Therefore, it is essential that the child hears a great deal of music to provide a foundation for growth. The child will build his own understanding of the musical structure of tones and rhythms through a system of contrasts. He will hear differences in high-low (pitch), loud-soft (dynamics), tone quality (different sounds), and long-short (duration). The child at first will perceive the sounds in a vague way, and through listening he will gain increasing control of his new language. Activities involving listening are necessary for all musical response. Every musical experience involves listening, since the child must perceive the tonal and rhythmic organization of the sound whenever he sings, plays instruments, moves to music, and creates music. Listening is an integral part of all music activities and is the basis of all experience in music (Greenberg 1979:128).

An individual's perceptive abilities are not only determined by the sensitivity of his perceptual organs (eyes, nose, ears, skin, taste), or by the quality of the stimuli that reach these organs from the objects perceived. It is also influenced by learning. One can actually be trained to perceive. For example, after one has been given a little musical training, one is able to pick out the melodies played by the different instruments of an orchestra, whereas before such training all the sounds blended into a single melody. Similarly, visual perception also develops as a result of visual experiences, as well as direct training (see C3 in TABLE 5.2).

- **Imagining and phantasizing:**

Imagery is a different relation to reality, a mode of being in respect of an unreal reality and therefore imagining refers to constituting an unreal world. The imagined object differs from the real object as it is perceived. It

concerns someone who imagines something or makes a representation of something for himself. The person uses his imagination to break through reality and becomes free to produce the unreal. When something is imagined, it is no longer perceived and the one is substituted for the other. Phantasy reaches out to the possible which may never become reality. Some examples of child-phantasy are: play-phantasy, day-dreaming, expression and projection. Through imagery and phantasy the child is able to distance himself from the bound reality which he experiences as sensing and perceiving, towards the niveau of the unreal. The child will actualize these modes of being in different ways in the actual learning situation (Sonnekus 1974:67).

A child in the music classroom must show his feelings and musical understandings through bodily movement in which he can use his imagination. He must be able to dramatize freely, choose his own instruments to do it, and phantasize with complete freedom (see B1 in TABLE 5.2). The teacher must plan experiences in which he can express himself freely.

- **Thinking:**

The child, in venturing forth to reality, should experience reality as a problem to activate the act of thinking. Thinking is a directed mode of being, directed at reality as problem. Obvious mention is made of taking action like planning, comparison and ordering. The person must act and the result leads to a solution. Language stands directly in the service of the course of thinking.

‘As a means of expression, music is related to language. Music activities provide one of the most powerful tools in developing language use, as music places language in an enjoyable and satisfying context’ (Nye 1975:169). Singing is one of the basic musical experiences of early childhood. The song repertoire for the child consists of two main categories - his own songs and tonal patterns that he creates, and songs from his musical heritage. Every singing experience should aim at developing each child’s potential to respond to music and improve his language development.

- **Memorizing:**

The person in his memorizing is conscious of his past, as past. The person remembers the past in the present. Things, occurrences and people are therefore not present, but are represented and are *present*. Memorizing is a description of events in the past tense: a temporal relationship describing events in the past in relation to the present and the future. Memorizing is therefore a lived-experience of time, as a consciousness of the present. This lived-experiencing of time concerns someone, a person who lives the present in contrast to the past and the future. Memorizing is a conscious thinking, a reflection, sensing of the person, seeing himself as he was, from a distance. A person does not remember all the detail of his everyday life, but he tends to remember the remarkable, the noteworthy, the new, as meaningful. This cognitive mode of being takes an important position in the child's experiencing of his history of learning-relationship and as experiencing his relationship with the future.

The child can memorize songs, the appearance of instruments he plays and the sound he hears. Winn and Porcher says in Grobler (1987:17): 'Block buildings have to be torn down and paintings eventually dry or tear but a child will carry the song he has learned with him as tangible proof of his success'.

Experience with and knowledge about music are necessary prerequisites for all adults who wish to educate the child in music. The three basic areas of experience — appreciating, re-creating and creating music (see DIAGRAM 5.1) — provide the activities to use with the child. In these experiences, only quality music representative of the world's peoples and culture should be used. This repertoire should contain a wide variety of music of different styles, societies, and historical periods. Through experiencing music, the child will be guided to form concepts of tone, rhythm, melody, harmony, tone colour, dynamics and form, so that he can more fully feel and understand the aesthetic significance of the music and what it means to him. Such concept development is an everchanging, growing, lifelong process and starts at birth. Thus music can promote the cognitive learning skills and can be used as a

subject to promote cognitive growth (see B3 in TABLE 5.2).

4.2.3.2 *Level of affective development*

The affective level refers to one's attitudes, interests, emotions and value-systems (Fraser et al. 1990:185).

The human being is an affective organism. Affect is always present in his behaviour, just as the perception of meaning is always present (Woodruff 1970:53). The child is assisted to develop a sense of self-control, security and freedom to initiate, plan and explore his environment through individuality, independence and a positive self-concept. Both affect and meaning exist as two sides of every experience. Meaning makes the person aware of possible alternatives. Affect dictates the choice between them. One cannot form a concept without an affective component, and he cannot have an affective experience without a conceptual component.

In the affective mode the child is simultaneously present *in* and *with* the learning object, and in his affective intentionalizing of it, *experiences* it as object-for-me (Sonnekus 1974:11). The affective serves as connection and contact with the world, because the child is someone who himself wants to become someone, *wants* to be and *become* this *someone* also in affective sense. Therefore affective development implies emotional and social growth. Before a child can understand his role in society, he must develop a sense of his own identity and uniqueness as a person. Developing a healthy self-concept can lead to social interaction. The affective is embodied in the primordial relation of trust between child and the adult to whom he directs himself in his becoming. Helplessness, guided to security, prepares the way for exploration. The relation of trust between the child and adult is a given quality of being.

Against this background, emotion or the affective, should be seen as the trusted willingness towards participation of the child in reality (Woodruff 1970:54). Affective participation means appreciative participation. The learning task would be impossible without the affective aspect; neglecting this will cause failure in constituting the learning task. The main factors

influencing the development of emotional reaction patterns, are heredity, maturation and learning (Du Preez & Duminy 1980:76).

- * Hereditary factors (temperamental qualities) seem to play an important role in the emotional life of the child.
- * Maturation: The emotional responses of children show a definite relationship with their general level of development.
- * The role of learning: The fact that emotional behaviour can be modified through learning has been established beyond doubt (Du Preez & Duminy 1980:38). By the process of conditioning which can take place in our normal day to day living, emotions could become associated with certain situations or conditions which did not previously evoke emotions.

- Success:

‘Music teachers should avoid placing pupils in situations where failure is likely to occur’ (Leonhard & House 1972:298). The achievement of success tends to improve learning efficiency and may lead to further success. Failure has a negative effect on learning. It weakens self-confidence and reduces the eagerness to learn. This does not imply that children should never experience failure. They should learn to meet and to *overcome difficulties*. Normal children constantly try to improve their performance in school work. Those who experience success will continue to set aspiration levels and expectations of their next achievements which are higher than their past achievements. These aspirations are continually re-inforced by success (Du Preez & Duminy 1980:70).

- The self-concept:

Medinnus and Johnson (1968:561) calls the self-concept ‘an individual’s attitude toward his physical self and his own behavior’. Self-esteem is the child’s own judgement of how worthy he or she is. Reilly (1983:124) accentuates the value of a positive self-concept for the child as total being: ‘...the way the child sees himself becomes a potent factor in influencing what he will become as a person from his third year of life. No matter how

unsophisticated or incomplete that picture is, it affects the way in which he organizes and assigns meanings to all future experience'. Self-esteem may be defined as the assessment of the self-concept in *positive* or *negative* terms, because it is the picture an individual forms of him-/herself as a result of interacting with others within society (Verma & Pumfrey 1988:155).

In developing a sense of identity, the child develops an awareness of himself within a group, that is name, family, community and ethnic background (De Kock 1991:8). Once the child has been made aware of his role as a family member, his sense of identity may be increased through knowledge of his community, which may vary according to social class, culture or country. Ethnic awareness is an extension of community awareness, although in a wider sense, particularly in the South African context with its multicultural society. The South African child should be exposed to all languages spoken in South Africa so that he or she may learn to respect the various cultures. This will lead to an increase in a sense of identity, and expand social skills by being made aware of all the ethnic groups (see A2 in TABLE 5.2).

One characteristic of any system is the maintenance of its identity. The recognizable identity of the individual, in terms of the patterns of his behaviour, is a function of the self in a system and to that part of the system called self-concept (De Kock 1991:9). In theory, self-esteem differs from self-concept (Verma & Pumfrey 1988:153). One way to understand *behaviour* is to see it as the self-system attempting to enhance or develop itself. Behaviour is functional; it serves to preserve the steady-state of the self-system. Each person in a culture develops his self-system out of his own needs for maintenance of organization and further development. Therefore it must be stressed that self-esteem is culturally grounded, and it is often meaningless to suggest that one ethnic group has better self-esteem than any other. Self-esteem, as part of a more complex identity structure, has different groundings and different meanings in different ethnic groups. In a pluralistic framework of society, different ethnic groups have different psychological orientations; these have to be understood and tolerated for successful, plural multiculturalism (Verma & Pumfrey 1988:154). The developmental processes are governed by the constant interaction of maturational and interpersonal forces. The individual selects a part of the

self-system, which he perceives as 'I'. This self-concept, which actually consists of several concepts of self, is unique and personal. A person's choice behaviour is greatly influenced by his self-concept, and he develops and behaves to maintain this (De Kock 1991:9).

A person's culture has an enormous impact on his social behaviour. To understand the role of the cultural setting as a factor influencing development, the researcher will highlight only certain aspects of the total situation in which the child finds himself. The child is constantly exposed to the general culture in which his family lives. As he plays with other children, visits other homes, goes to school, his horizons widen, his exposure increases, and his views and attitudes become influenced by all he experiences. How he will feel about others, how well he will do in school, what he will learn, how he will evaluate himself — all this is influenced by the culture. He will interpret his experiences in a personal manner, but the very experiences themselves are culturally based. In a multi-ethnic society, life affects not only the attitudes and behaviour of ethnic minority groups towards the standards set by the dominant group, but also the responses to themselves and their groups. According to Verma and Pumfrey (1988:155), the way the individual perceives himself is largely a product of his or her social experience with others.

Although future experiences may modify the self-system, this self is not a mystical *thing* with which a person was born and which just has to be left to unfold. A person's self within a system is continuously developing toward the goal of enhancing itself. The self continues to develop along the lines of previous development. The child's present self in a system has within it the seeds of future behaviour in the complete integration of biological processes with psychological aspects such as goals, aspirations, self-concept, values, and attitudes (De Kock 1991:8). Future development is determined also by what future experiences the child will have. In this sense, change is always possible.

Just what effects do cultural influences have upon the child? The mark of a national character, or a basic personality structure, is manifested not only in the total behaviour of the child but also in many particular ways: in scholastic

performance, self-concepts, attitudes toward others. The child is not purely a cultural being, but he cannot be viewed in isolation from his culture (Elliott 1990:150).

- * Social class and ethnic membership have an effect on intelligence and achievement (Singh 1988:362). Lower class children, regardless of colour, do worse in school than do middle class children (Brown 1982:11; Steyn 1986:33). From the point of view of the child, this places him at a disadvantage in the multicultural school situations in which he finds himself. The problem faced by culturally different children, whether a function of ethnicity or social class, or a combination of the two, is that whereas they may possess basic competence and may have performance skills for being effective within their culture group, they must survive in the larger complex industrial society. School achievement is also affected by the cultural background of the home (Ensor-Smith 1989:128; Singh 1988:365). Performance differences in children are not in the whole biological in origin but owe their presence to cultural opportunities for developing perceptions and the self.
- * Cultural forces effect not only intellectual performance but also the total behaviour of the child (Ensor-Smith 1989:124). The child learns early that he is living in a somewhat alien world, a world hostile to his group, a world from which he must shield himself. *They* are different from *us*, he is told by the actions of his parents, his older friends, and the other adult members of his group (Brown 1982:12). The first effect of ethnic or class group membership is a heightened awareness of oneself as different. The child learns to expect unequal treatment and develops concepts of himself that often tend to reinforce the stereotype. Since one's self-image is learned through evaluational interaction with adults, the child learns from his experiences with non-members of his group to evaluate himself in a certain way. He tends to take over the majority's attitude and thus keeps the cycle going.

Performance may be influenced because the perceptual field is reduced when threatened and also because the particular culture may or may not value certain types of activities or may teach certain ways of dealing with situations. Just as self-concepts are based upon cultural experiences, so are concepts of others.

Each culture is somewhat ethnocentric; it teaches and believes that it has found the *good life*, the *right* way to live, and that persons from other societies are either misguided or inferior. If they could only see *our way*, and if they had the intelligence, they would become like *us*.

Cultural perceptual distortion exists in all of us; it can be understood through our understanding of the process of differentiation and the role of experience. Children growing up in any society are limited to experiences within it and cannot clearly perceive other ways of life. When they have opportunities to meet and be with people of other cultures, these contacts may either be on an artificial basis or may be interpreted so as to reinforce their current attitude.

- Motivation:

Motivation is usually regarded as 'an urge which mobilizes and directs the intensity of man's involvement in a specific activity' (Fraser et al. 1990:187). 'Motivation is the force or condition within the organism that impels it to act or respond' (Medinnus & Johnson 1968:127). According to Leonhard and House (1972:161) motivation is central to efficient musical learning. Musical learning has an abundance of sources of motivation, including basic human responsiveness to music, the emotional satisfaction that comes from musical participation, the possibilities for demonstrable progressive success, and the almost universal social approval accorded to musical accomplishment. Motivation may be either extrinsic or intrinsic to music. The first includes rewards, approval from parents or peers, or the desire to become a member of a musical group. Intrinsic motivation depends upon the satisfaction and pleasure that come from music itself — 'Music is the joyfulest time of all' (Leonhard & House 1972:162; Zürich 1990:12). Success provides

motivation of the highest quality and intensity. Musical goals must always be achievable but challenging.

In the teaching situation the teacher must create a condition which is conducive to learning. The pupil's interest has to be aroused (Du Preez & Duminy 1980:68). The need to achieve is acquired from very early experience. The attitudes and reactions of adults to the achievements of children seem to have a lasting effect on the later expectations of children. Important for motivation is the following:

- * The attitudes of parents and teachers: Friendly, approving and encouraging parents and teachers will inspire and motivate children and will motivate them to do their best. Sympathy and understanding in times of frustration will help him to overcome his problems.
- * Success and failure (see 4.2.3.2).
- * Knowledge of progress: When a child sees evidence that he is making progress, he is motivated to work with even greater effort. The knowledge that he is making progress will serve as an incentive for him to work even harder. A child who has difficulty in learning will be motivated if he improves.
- * Competition: Most children take pleasure in measuring their skills against those of others. They enjoy the competition. Therefore competition can be employed very successfully to motivate children to improve their performance.

4.2.3.3 *Level of physical development*

The physical level refers to one's neuro-muscular skills and abilities (Fraser et al. 1990:188).

The young child gives meaning to his world physically and so begins to learn physically. This bodily exploration and constituting of his world, is for the child a mode of giving meaning to his world into which he throws himself or is thrown. Examples are: reaching with the hand, learning to sit, stand, crawl, walk, eat and all forms of sensopathic play. Perception, observation

and spatial orientation are also physical modes of experiencing. The child directs himself in his constituting of his world. This is a directed mode of learning, *differentiated* by the child himself.

Greenberg (1979:30-35) gives an overview of certain aspects of growth, development, and response in the child. Young children have the natural awareness of the many ways to move their bodies to music. But the child cannot move to music very well until he has some control of his body. Efforts must be made at every developmental level to help the child gain increasing control and mastery of his body and muscles. There are three basic types of movement the child will use:

- * locomotor (fundamental) movement;
- * non-locomotor or axial (body) movement,
- * a combination of locomotor and non-locomotor movements.

The latter movements involve moving the whole body from one place to another (walking, running, hopping, crawling, creeping, jumping, sliding, skating, trotting, whirling, shuffling, swaying). Body movement is non-locomotor, since the feet remain stationary while other parts of the body move (bending, twisting, bouncing, shaking, reaching, clapping). The child should learn to vary his movements (Grobler 1987:35):

- * move in different directions (forwards, backwards, sideways, across, circle about);
- * use different levels (low, high, points in between, move while lying down, kneeling, falling, leaping, move under, above, below);
- * vary dimensions (use large or small movements);
- * use different qualities of movement (smoothly, sadly, happily, hurriedly, slowly, heavily, lightly, jerkily, flowingly, jaggedly, stiffly);
- * move in different ranges (large or small space);
- * use focus (move toward a certain spot while gazing at a certain point in space).

From the easier and initial exploration movements of the body, stem the more difficult, refined and complex movements required in moving to music. Activities in gross-motor skills (running, throwing a ball, skipping, swinging, moving, walking) can be accompanied by chanting or by rhythmic accompaniments. Fine-motor activities (painting, working with clay, cutting with scissors) can also be accompanied by musical chanting and rhythmic activities. Helping the child to sing, use instruments, and move to music are all important aspects of movement education. Many songs, finger plays, and singing games can teach the difference between right and left hands, and feet and ways to move sideways, up and down, forward and backward.

Although the child cannot be taught the movement abilities, he can be given the opportunity to practise and perfect them. Once the child has a working knowledge of his movement abilities, he uses them to learn through movement in both the cognitive and affective sphere. Practice in improving the movement abilities may be effectively accomplished through the addition of music. These music and movement activities can then form the framework for a creative movement programme, for the promotion of both cognitive and affective development.

4.2.3.4 *Level of social development*

The social level refers to social interactions between individuals (Fraser et al. 1990:188).

As an individual person, the child grows up in a particular family, society, civilization, and culture, and like his educators he is subject to all the possibilities and limitations inherent in these groups. According to Schmidt (1973:38) it is not sufficient to say that the child is *conditioned* by his culture. The parent or teacher as educator must continually make choices. When learning as lived-experience takes place within the child-adult-relationship, the child finds himself in a pedagogic situation. The child experiences his safety, security, restfulness and stability basically in his association with the adult. The adult provides the physical care, the humanizing influence and affective upbringing which is so important for all forms of learning in preparing the child for exploring his world.

The child announces himself as learning child also in his relation to other children. One can think here of play amongst children in the same family, social play where each child is directed at the things in the game, but also at the other child as fellow-child. This play provides the basis for socialization. In this lies the possibility of learning from other children. The child learns the value of sharing, cooperation, relating to others and cultural differences. He also learns about himself as a member of a social group and the wider environment in general (Lathrop 1970:48).

One must stress that economics (poor, rich, or in-between) influences children's physical development and health as well as their opportunities of education. The organization within a society also divides people on social and economic lines, and affects children's self-concepts along with their opportunities for healthy development (Dodds 1983:34). Realities of power and privilege are reflected in the values and behaviour typical of people in each social class. Parents and teachers try to prepare children for life as they see it, and what they see is the view from their own social positions. People of low socio-economic status actually do have less control over what happens to them than do other people (Singh 1988:367).

- Group participation:

Certain individuals and their families, grouped in neighbourhoods and communities, have social and emotional ties to one another that are based on sharing a heritage and culture. The heritage includes some physical characteristics and a social history. The culture includes a language or ways of speaking, food preferences and ways of cooking, perhaps modes of dress, and probably ways of thinking and feeling. Part of a child's self-concept comes from membership of an ethnic group. The child learns from family members, peers, and teachers whether to feel proud or ashamed, angry or comfortable, competent or incapable because of ethnic membership. As feelings in the group change, so do the feelings absorbed by its children. For example, as black people achieved more civil rights and more opportunities for education and employment, black children's self-concepts became more positive and they began to 'express and communicate their views' (Freer 1987:7).

- **Leadership behaviour:**

Although not synonymous with dominating behaviour, leadership has much in common with it. Leadership implies the successful use of techniques to guide and direct the behaviour of others toward an agreed goal (De Lange 1991:13). Effective leadership in one situation inspires the child to assert in others. Through repeated successes the notion of leadership becomes an integral part of the self-concept. The following characteristics are prominent in leaders (Cawood et al. 1989:42):

- * Capacity (intelligence, alertness, verbal facility, originality, judgment).
- * Achievement (scholarship, knowledge, athletic accomplishments).
- * Responsibility (dependability, initiative, persistence, aggressiveness, self-confidence, desire to excel).
- * Participation (activity, sociability, cooperation, adaptability, humour).
- * Status (socio-economic position, popularity).
- * Situation (mental level, status, skills, needs and interests of followers, objectives to be achieved).

Thus leaders are made as well as born!

To summarize, social growth implies an ethnic as well as international understanding, an understanding of the immediate environment (home, community), as well as holiday celebrations and cooperative group living (rights of others, courtesy, importance of sharing and friendship).

4.3 STAGES IN THE BECOMING OF THE CHILD

This part will include a brief discussion of developmental processes in the development of the child on his way to adulthood. The researcher will focus on the individual as he interacts with his environment, and this effect on the developing musical self, seen in a multicultural setting.

4.3.1 From birth to school

The preschool years are highly important in the formation and development of self (De Kock 1991:8). The child has differentiated himself from others and spends these years building and elaborating his self-structure, learning who he is, who others are, and how to behave. He learns, primarily through his experiences with his family, what to expect of the world and what the world expects of him. His basic notions of his own adequacy are established. He learns ways of coping with his environment and protecting and expressing himself. He has not surrendered his egocentricity, but he has learned that other people have separate personalities.

The activities of children up to about three years have a character of unpredictable sound exploration. Increasing control in the manipulative mode is most apparent in the work of children of four and five. Direct personal expression appears first in song (Swanwick & Tillman 1986:332).

A reflection on the learning situation in the pre-primary school has brought to light the basic affective nature of the world of the infant. The position of the teacher is very important and for this reason the training of pre-primary school teachers does cause concern (see par.6.3.3). A knowledge and understanding of the psychology of becoming is essential.

4.3.2 Middle childhood to pre-adolescence

The years of middle childhood are years of emergence from home, years of broadening horizons to include the school, the peers, and the world at large. This is a time of slow, steady physical growth but rapid and significant growth of self. The self-system constructed within the family is modified and extended by new experiences that occur during this period. Increased motor development and conceptual development, in conjunction with new cultural demands, contribute to the increased complexity, integration, and organization of the child's self.

At the age of six, children seem to have entered the first stage of conventional music-making. They have absorbed into their musical

their musical experience both inside and outside of school, while singing, playing and listening to others. At about ten years there is a willingness to explore the structural possibilities of music and to contrast with and vary an established melody. By the ages of thirteen or fourteen there is a strong tendency to move towards what children regard as a *grown-up* musical style or idiom. The world of popular music is especially influential here. Children seek to enter recognizable musical communities (Swanwick & Tillman 1986:333).

Pre-adolescence is the time in which one learns much more about the relationship between self-concept and achievement during childhood. It is difficult to demonstrate how this relationship seems to follow a pattern: experience — reinforcing experience — self-concept — seeking experience (De Greene 1972:93).

The child in the primary school learning situation is discovering and increasingly wants to distance himself from the affective towards relationships with other persons.

4.3.3 Adolescence to adulthood

At the age of fifteen there is a growing sense of music's affective power and a tendency to become articulate about this experience. The child relates experience to growing self-awareness and developing value-systems. There is the beginning of aesthetic speculation and the possibility of creating new systems, a strong value commitment to music which involves expanding musical possibilities in a systematic way.

There is a systematic way in which the individual boy or girl selects both internal and external events from the world of stimuli to include into his self-system. This seems to be more than a chance operation and suggests the presence of organizing processes by which the person is able to maintain and enhance his ongoing self-system. His uniqueness in all aspects of his existence is unquestionable; his organization and his self belong to him alone.

Late adolescence is a period of both increasing complexity of behaviour and the integration of the self. Within the self-system, his personal organization becomes stable. His self-system seems to be determined not only by specific concepts of self in relation to life situations but also, and more fundamentally, in relation to the core of his self, his concept of his own adequacy and security. The degree of self-consistency, already developed as youth enters adulthood, is high, and the direction of self-development is fairly well set. The values and self-concepts held by the late adolescent will essentially continue to be the values and self-concept held during the next period of development (Sonnekus 1974:112-114).

It appears that the high school child is strongly directed at reality and attuned to the cognitive. This child wants to learn independently, wants to investigate, perceive, think and memorize. Help from the parent and teacher creates a need on the affective level.

By increasing one's understanding of development and behaviour, there will be a better understanding to create the kinds of experiences that enable children to develop their potentialities. On the other hand there will certainly exist a difference in the development and behaviour between children of various cultures.

4.4 CONCLUSION

To summarize, multicultural music education can contribute to a variety of learning experiences, and through that it can make a contribution to self-actualization and a positive self-image (De Villiers 1990:47). The role of music in the curriculum is essential: not only are hearing and performing skills developed and aesthetic emotional experiences facilitated, but in addition reading skills, mathematical proficiency, coordination, as well as concentration, anticipation and memory are improved (Van der Merwe 1988:34).

This chapter examined some of the individual differences that exist within the broader pools of culture. These characteristics are common to the human condition. Each child has special interests and attitudes, preferred

ways of learning, levels of skills, personal values, various self-images, a family and peers, and the potential to become self-actualized. One cannot assume that because children are members of a certain ethnic group they will act in a certain way, and on the other hand we know that cultures provide the context within which our lives unfold. The more that is known about culture, the better one can interpret child differences that are linked to cultural ways that differ from what is expected in school.

CHAPTER 5: CURRICULUM MODEL FOR MULTICULTURAL MUSIC EDUCATION

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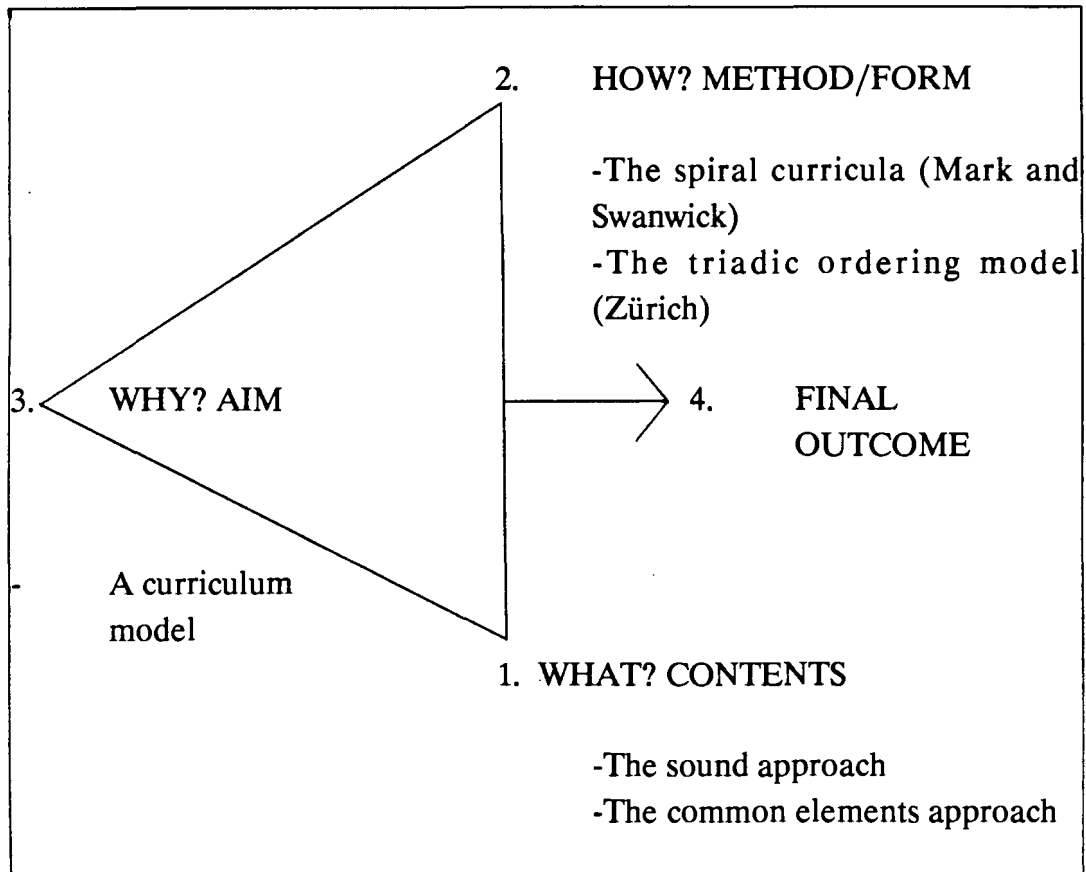
5.1 INTRODUCTION

This chapter addresses the need to educate pupils to be more effective in dealing with children from different cultural backgrounds in the music classroom. It proposes a curriculum model for multicultural learning through music that can be applied at any stage in the educational process. It is intended to meet the needs of people at all levels of society, to understand the meaning and significance of cultural differences and to provide educators with a tool for enabling pupils to achieve an active rather than passive understanding of those differences. Interacting with a person from another culture in a face-to-face situation, where understanding and being understood are essential, is quite different from observing such a person from a comfortable distance. Much misunderstanding is caused by the assumption that one's own reactions are universal.

In this chapter it is the researcher's intention to develop a rationale for a music curriculum that will respond to the cultural variety that characterizes South Africa. This model is by no means completed in the sense of a complete curriculum, but makes a contribution in planning a curriculum for music education in a new South Africa. The issues addressed in this chapter are the extent to which a curriculum can or should be cumulative and progressive, and the degree to which pupil assessment can be related to declared criteria.

TABLE 5.1 shows the four basic questions to be answered in this chapter.

TABLE 5.1: CURRICULUM MODEL FOR MULTICULTURAL LEARNING



5.2 SELECTION AND ORGANISATION OF LEARNING CONTENT

One who is committed to the teaching of general music classes must accept the total school population as having a legitimate place in such classes and must further accept the responsibility of developing significant musical experiences for pupils whose attitudes, interests, and abilities are completely different. Sitting in these classes as a captive audience will be pupils with extremely limited (in the European sense) musical background (Robinson 1989:17-21), while in the same classes there may be pupils who have had, from a Western outlook, rich musical experiences including concert attendance and private music instruction (McDonald 1990:17). Certain

pupils may never have seen musical notation (Broudy 1990:24), but could have a very rich musical background as tribal or township children. The teacher must be aware of the fact that, whatever the pupil's background and attitude, he or she is simply a reflection of what has, or has not, happened musically in the preceding years of his in-school and out-of-school experiences. In considering and accepting these differences, the teacher should begin to understand the significance and necessity of planning for everyone.

In South Africa there must be a strong androgynic approach to music teaching to accommodate the multicultural musical tradition (Mngoma 1987:201). The Black South African has a rich traditional music culture with rhythm, the human voice, and instruments other than the piano. Western and African musical cultures are quite compatible, and to have them both embodied in education programmes would enrich the quality of life for all.

According to Swanwick (1988:58) there is a relationship between the psychological concepts of mastery, imitation, and imaginative play, and their analogous musical elements: control of sound, expressive character and structure. The researcher will use the following triadic order: communication through sound, expressive elements (sound and tone, dynamics, tempo) and constituent elements (rhythm, melody, form, texture). This theoretical starting point allows one to interpret the musical products of children in a developmental way.

5.2.1 Communication through sound

Music is a non-verbal language (Garlick 1988:31; Van der Merwe 1988:38), a way of communicating ideas and feelings through the medium of *sound*. Babies communicate feelings long before being able to use words; parents quickly learn to identify sounds which indicate hunger, pain, cold, frustration, insecurity or contentment (Grobler 1987:1). This is a natural and basic way of expressing feelings, a way positively discouraged by a society which uses words as the main language of communication. Words rarely seem adequate to express extremes of emotion, for example in moments of fear the immediate reaction is to scream to release some of the tension. Other

experiences involving a build-up of tension cause all but the most inhibited to respond with releasing some vocal utterance, sounds which convey much in personal feelings particularly where another person is closely linked with the experience. Many inhibited people suppress the expression of feelings to such an extent that they possibly never develop fully as individuals; as a direct result many experiences in life are totally inaccessible to them (Ellis 1987:5). Part of the role of music in education is to help people to overcome this suppression without suggesting an unleashing of emotions in an uncontrolled way. The need is to help individuals to organize and express feelings and ideas in a manner which is reconcilable with the society in which they live. One must, however, remember that a person can *think* and *feel* without language skills.

There is a tendency to underestimate the ability to communicate through sound; for many people music can be a most powerful and intense medium of communication. In addition to transmitting feelings of extreme emotion, it has the power to uplift whole nations to achieve seemingly impossible feats; for others it is able to provide an escape from reality. Music is potentially an aspect of education which can contribute towards emotional and intellectual development. It has the power to make a substantial contribution towards the development of an individual and as a result help the person to live a richer and fuller life. This thinking is not new, but only recently it began to affect curriculum development in schools. In the past music teachers protected music as an isolated and rigidly structured recreative subject without accepting that it is part of a much larger curriculum and total educative process.

5.2.1.1 *The sound approach as starting point*

Music is, for children, primarily the discovery of sound (Dodds 1983:33). Their deepest interest is in tone colour. Their first need is for a wide variety of sound-making material. For them, music is sound, any sound that is used for expressive purposes. Most of music making and listening is going on out of school. Therefore 'instruction should seek to provide a link between school experience and the music participation of the student outside the school' (Leonhard & House 1972:9). The question is whether this is

extended and accepted in the activities of the classroom. Young people listen to music from many cultures. They take it all in their stride, like it or reject it. The *sounds* are a natural part of their auditory experience. The musical environment in which children grow up is a highly complex social structure where the school experience represents only a small fraction of the total musical experience of the child (Lathrop 1970:48).

Further, the school often has a low social ethos in relation to that of the peer group, family, radio, and television and therefore is handicapped as a functional influence on musical taste. Knowledge of how to measure musical values and meaning and knowledge of factors that influence its development are fairly well understood. But the question is how to compete effectively in school with all the other social forces acting on musical taste. How can other areas of music be incorporated into an already crowded musical scheme?

A possible suggestion is that music education requires a conceptual approach that is not based on the concept of the addition of extras, but on the recognition that there are many manifestations of music, all of which can be drawn on freely to illuminate basic elements of any scheme of music education. The common starting point should therefore be: sound (Dodds 1983:33; Zimmerman 1970:49)!

Whatever the system through which sound is conveyed, all music impact is made directly by the experience of sound (Mngoma 1987:199). The primary aim of music should be to enable children to use and to understand sound as a medium of expression and communication. Children must investigate sounds and themselves as sound producers in the first place. As one experiments with different sounds (children's environment, human voices, instruments) one also begins to explore pitch, rhythm, tone colour, texture and structure. Whatever their cultural backgrounds, children are creators. The more one places emphasis on creation rather than imitation, re-creation, or transmission, the quicker the prejudices one may have about the validity of certain music systems will disappear. One can learn from each other by new inspiration (Dodds 1983:34). All different cultural groups must be encouraged to make their own music, to share it with others and to know its value for itself and for its contribution to the total pattern of music making.

5.2.1.2 *What is sound?*

Hosier (1961:16) emphasizes the following important aspects in sound production:

- A vibration produces sound.
- The shorter the string or the vibrating column of air, the quicker the vibrations.
- The quicker the vibrations, the higher the sound.
- A resonator gives body and character to the original vibrations.
- A particular blend of overtones gives the quality or the tone colour of each instrument.

The researcher will suffice by saying that the evolvement from the hollow bone seems a long way from the gleaming silver flute, but the principle behind the way sound is produced, remains the same.

5.2.1.3 *Application of sound*

Hearing and listening are not the same thing (Choksy 1991:71). From birth, people are conditioned to dismiss irrelevant sound. An effective way to encourage music-listening is through the direct oral transmission of the musical experience from performer to listener.

Many activities can be suggested that are useful for developing sound discrimination to children. A child can listen to a sound and imitate it with his or her voice, or they can identify sounds. They can also learn to match sounds, visit the instrument section of a music store, watch a school's instrumental group perform or attend a concert. According to the curriculum model, particular aspects of sound will be emphasized in different stages of child development.

- Live music:

The teacher should seek out many live performances by amateur and

professional musicians in the community, children and teachers from other classes, college music students, and performing groups and soloists from schools. The child must visit live musical performances, including marchers in a parade, a high school band rehearsal, a rock group performance, a church choir or a concert given by a symphony orchestra. The child should be given many opportunities to hear and see the music and instruments of other cultures. Fortunately many excellent recordings and many new historical and supporting materials are presently available to music educators, covering a wide variety of music from other cultures (Patchen 1984:27). Computer programmes, tapes, videos and films can also be used (Dodds 1983:34). Recorded music is a convenient way of bringing variety to the child. When the child can see as well as hear the music being performed, his experience becomes more real and meaningful (Garlick 1988:35).

- Adult-directed experiences:

The child must be asked to listen to certain selections of music and to respond under guidance and supervision. Minimize talking, but involve the child directly with the music on an emotional, physical and aesthetic level. The first of a basic sequence of steps is to introduce the recording. As the child listens, the teacher discusses the answers of posed questions and then repeats these steps if necessary. Listening is education in an enjoyable way (Choksy 1991:73).

- New sounds:

Music can be culturally exclusive if the sound spectrum is strange, if expressive character is strongly linked with a particular culture or sub-culture and if structural expectations are inappropriate. The task of education is to reduce the power of such stereotypes through a lively exploration of musical procedures which can be relatively independent of cultural ownership.

There are certain elements of music communicating a sense of strong social boundary, enclosing a style within the territory of a particular cultural group, defined by age, race, gender, nationality or social class. These musical signals serve either to invite immediate acceptance or rejection. Music

alienates people when they perceive its sound materials as strange. Therefore the sound approach is the starting point.

Secondly, the expressive character of music is strongly identified with another culture, as well as its structure, perceived as either repetitive or confusing or aimless. The common elements approach includes these last two aspects.

5.2.1.4 *Implications of using the sound approach for music teaching*

Children adapt readily to new sounds and have no difficulty switching back and forth between different tuning systems. Using the music of other cultures in addition to pupils' own, more familiar music, expands their concepts regarding pitch and awakens them to new sounds. When this study is begun early in musical education, the child will grow up with expanded understanding of what constitutes music in the broadest sense.

The *music educator* must expand his own musical growth by studying quality books, recordings and materials dealing with multicultural music. It can be accomplished successfully in any public school's music classroom where music is approached in broad terms. While the integrity of each individual musical culture is maintained, the child can be led to discover the tremendous variety of ways in which to organize sound to create music. The common elements approach lends itself particularly well to this type of discovery.

5.2.2 The common elements approach

Pupils must learn to develop skills enabling them to evaluate every kind of music on its own terms. Evaluative criteria appropriate for Western music can't be used for music in non-Western countries (Zürich 1990:17). Therefore each individual culture must be approached on its own terms. An approach that is very effective in achieving this is the common elements approach. In all major musical cultures the same musical elements such as sound and melody, rhythm, form, tempo, dynamics, tone colour and texture can be found (Trimillos 1972:91). The diversities of world musics become an advantage through the common elements approach, because these diversities

provide insights into unique ways in which human beings express themselves. The common elements approach provides an opportunity for the child to gain a much broader perspective on the fundamentals of different musics (Gamble 1983:40-41). When this is accomplished, it can be said that pupils are truly musically educated. Children will then know and appreciate the music of their own culture more completely.

Pupils should be given opportunity to understand the musical elements through dealing with them in a musical context rather than by memorizing a definition of each. They must understand the elements of music, certain of their musical extensions and characteristics, the media of music and the roles of people who are involved in music (Du Plessis 1990:325).

5.2.2.1 *Definition*

The common elements approach has its origins in the seven basic musical elements: rhythm, melody, form, texture, sound and tone, dynamics and tempo, and use these elements in all musical learnings, expressed in general behavioural/performance terms. The child's cognitive, affective and psychomotor skills will be developed through the common elements approach.

5.2.2.2 *Music content objectives*

When teachers formulate performance objectives in specific behavioural terms for the cognitive, affective, and psychomotor areas of learning, each child's progress in understanding music content, in acquiring positive attitudes and values toward music, and in learning performance skills in music can be clearly measured and evaluated by both the teacher and the child. What children learn in music is essentially the same as what is learned by adults, except that the content is adjusted to the child's level of intellectual, social and physical development. This content is divided into two sections, the *expressive* elements of music that deal with how music is expressed in terms of tone quality, tempo and dynamics, and the *constituent* elements of music that deal with those basic elements of which music is comprised (Nye 1975:46).

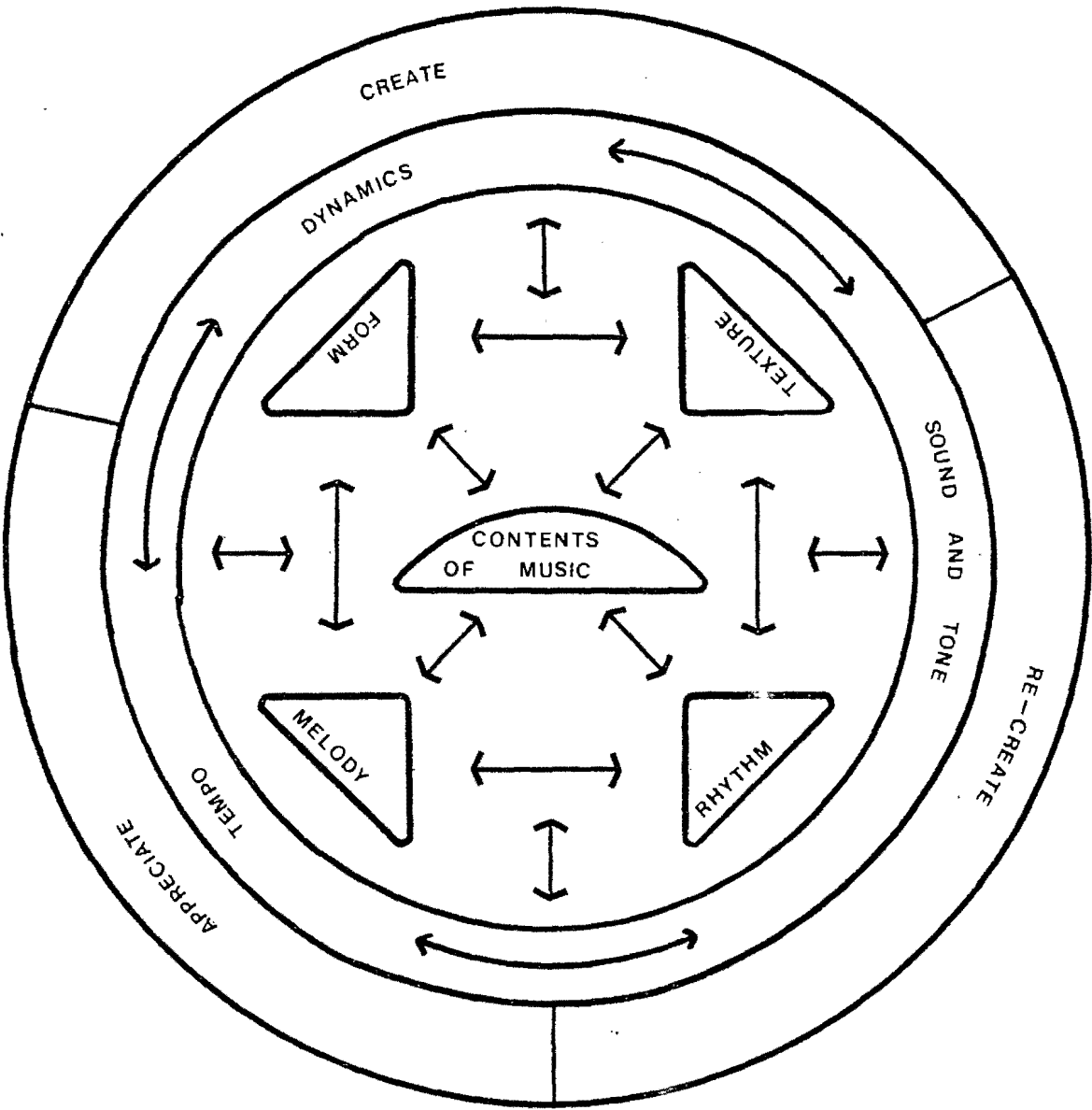
Churchley (1969:3) says: '*Melody* is one of the most obvious components, it gives music its expressiveness through an artistic juxtaposition of varied pitches. *Rhythm* gives music its heartbeat and thus makes it alive. *Texture* and *timbre* give it interest and colour. *Form* gives it shape and a meaningful organization'.

DIAGRAM 5.1 is a combination of diagrams by Andrews (1988:27), Grobler (1987:39), and Swanwick and Tillman (1986:307-308). It illustrates the CONTENTS OF MUSIC in relation to its makers and users. The rationale for this diagram is intended to be interpreted as moving from the basic learner position through the characteristics of musical elements and their various extensions, manifestations, combinations, and transformations to the people involved in composing, performing, and consuming music, a circle that also includes the various vocal and instrumental media. However, the diagram could be adapted to move from the people and media shown in the outer circle through the basic elements, if the importance of the learner and the learning of music are kept in mind. The learner himself and the various musical phenomena are important variables. This accentuates the process rather than the product. Active participation and involvement with music as a meaningful whole is more important in this case than standing on the edge and observing the product (Elliott 1990:153).

There are three circles, each representing the following, from the outside to the inside:

- way of participating;
- expressive elements;
- constituent elements.

DIAGRAM 5.1: CONTENTS OF MUSIC



5.2.2.3 *Elements*

In participating in the basic experiences of listening to, performing, and creating music and in becoming acquainted with a wide variety of the world's representative music, the child will begin to develop his own concepts about music. These concepts will emerge as a result of the child's many experiences with music and his growing ability to discriminate, see relationships, categorize, and generalize about them. The child's concepts of music, ever-changing and expanding, are broad understandings or ideas that the child constructs and restructures as a result of his experience. Concept development in music is indicative of how the child views and understands the world of musical sound. Concepts about tone, loudness, pitch, melody, rhythm and other elements that comprise music will become refined as experiences expand. The child will begin to learn to engage in many different types of musical experiences (Du Plessis 1990:324). The child's concepts about music and its significance to his daily life will be constantly changing and expanding as he progresses through his life cycle.

South Africa has a rich indigenous music heritage. Western, African, Oriental and Malayan musical cultures (see par. 3.3) must all be embodied in education programmes to enrich the quality of life for all (Mngoma 1987:203).

Only a Western and South African ethnic perspective on the seven common elements will now be discussed in more detail.

- **Rhythm:**

'Rhythm is more physical than intellectual. It is not a solution one reaches at the conclusion of an exercise in logic. Rather, it is an experience as basic as life itself, as fundamental as a heartbeat. To overlook this elemental nature of rhythm is to miss its essential character' (Hoffer & Hoffer 1982:88).

Rhythm is the flow or movement of tones through time (Choksy 1991:109). In the most general sense, rhythm is concerned with regulating and ordering the time relationship of tones either by accents or by patterns of long and

short notes (Warner 1991:11). Because rhythm is concerned with the duration and accentual patterns of tones, it is therefore responsible for the flow of music. Rhythm is identified with meter (a regularly recurring accent or stress on the first beat of every bar) so that one feels the strong pulse in a measure of duple or triple time (Warner 1991:12). The visible sign of this kind of rhythm is the bar line, which immediately precedes the first regularly accentuated note of a measure. Regular recurrence of stress is a necessity for group dancing, for marching, and to some extent for any group activity performed to music. Some of the basic concepts the child will develop about beat, include (Nye 1975:47; Young 1990:77):

- * moving, clapping, and playing percussion instruments in time with the beat;
- * creating short percussion instrument compositions;
- * creating rhythm patterns with vocal, traditional, and unconventional sounds;
- * chanting in time with a group;
- * imitating rhythm patterns with the body and with percussion instruments;
- * recognizing rhythm in the environment as well as in music;
- * sensing the accents that define meter.

Many of the sounds that one hears every day are distinguishable by their regularly recurring pattern (Boyer-White & Rozmajzl 1990:5). These repetitions in the same systematic order is rhythm which conveys meaning to the listener. Rhythm must be felt and experienced in order to be fully understood (Churchley 1969:52).

Rhythm plays an essential part in African living and thinking. African songs embody two types of rhythm: free rhythm or rhythm in strict time. In the former, there is no feeling of a regular basic pulse, no hand clapping or suggestion of a metronomic background. Music in strict time is designed over a regular basic pulse (Nketia 1975:168). The use of a recurring rhythmic pattern of fixed duration is a common feature of rhythmic organization in some African traditions. Nettl (1990:149) goes as far as to say that African rhythm is more highly developed than the rhythm of other

cultures.

- Melody:

Melody is the flow of tones of different pitches organized in a rhythmically meaningful way. It is the melody or *tune* that helps the child to recognize, sing or hum (Young 1990:76). What determines the character of any melody? There are a number of factors:

- * Rhythmic features: a melody has tones of varying rhythms and some tones of the melody's rhythm are longer than other tones (Boyden 1973:22).
- * Range: a melody has tones of varying pitches that go high or low, or stay the same (Warner 1991:77).
- * The interval arrangement of successive tones: a melody is the tune one sings for a song, and each tune of a song has its own unique melody (Boyden 1973:22; Nettl 1990:26).
- * General shape of contour: a melody has organized groups of tones that give the melody its unique characteristics (Choksy 1991:118).

Some of the basic concepts of melody include the following (Nye 1975:47; Warner 1991:76-78):

- * demonstrating understanding of high, low, and same in pitch;
- * matching pitch with the singing voice, singing short songs accurately and with pleasant tone quality;
- * creating short songs;
- * recognizing familiar melodies;
- * depicting the contour of melodies;
- * improvising short patterns with voice and pitched instruments;
- * responding with appropriate movement to melodies heard on recordings.

One of the most distinctive characteristics for identifying any sound is its pitch — how *high* it sounds, how *low* it sounds, or how it fluctuates from high

to low and low to high. Humans learn to communicate with one another through varying the pitch of their voices (Boyer-White & Rozmajzl 1990:49). The sense of hearing involves the ability to discriminate between sounds (Churchley 1969:9; Warner 1991:75).

Melodies in African music are produced by having each instrument play its own note when needed (Mngoma 1987:200). The scales employed in instrumental melodies are generally based on four-, five-, six- and seven-step tunings in certain patterns (Nketia 1975:243). Instrumental melodies are composed of figures that may be repeated and varied, or text-bound, in terms of songs. Other techniques include the ostinato, and the interplay of melodies and supporting ostinato figures. As far as the melodic elements of music are concerned, African music fits more or less into the diatonic scheme that is also the basis of most Western art and folk music (Nettl 1990:147).

- **Form:**

When the elements of rhythm, melody, harmony, tone colour, and dynamics are arranged and organized into a total musical design that communicates aesthetic significance, the result is called the *form* of the music (Boyer-White & Rozmajzl 1990:133). The music's overall form or design is related in part to aspects of repetition and contrast in the music, as well as to the division of the work into various parts or sections. For the child, the concept of form develops slowly, since it relies upon developing concepts of melody, rhythm, harmony, dynamics, and tone colour. Yet, even the young child can begin to develop certain understandings about form (Choksy 1991:144; Nettl 1990:20):

- * In Western music a piece of music has a beginning, a middle part, an an end.
- * A piece of music may have an introduction that serves as a brief prelude to the main section.
- * Some patterns or parts of a piece of music may repeat themselves after a contrasting section. In instrumental works, many sections of music may be repeated after contrasting sections.

- * In African music the structure is based essentially on repetition, with constant and imaginative variation (Mngoma 1987:200).
- * A single verse may be repeated, often with slight variation, or in the form of a series of cumulative utterances, rounded off by closing refrains (Nketia 1975:140).

Forms in African music are built upon the basic formal principles of brevity, repetition and variation, binary structure, and improvisation. The amount of repetition and variation may be determined by the performer's interaction with the audience or by the needs of the activity which the music accompanies. The most complex forms are the suites, performed by the *Chopi* in South Africa. It consists of six to eight related movements (Nettl 1990:146).

One's daily life includes many routines that are repeated regularly. Regular repetition of set patterns gives a sense of order to our lives. A proper balance between repetition and variety will produce the most purposeful and abundant *life* and *music* of all (Churchley 1969:90).

- Texture:

Another basic element of music to which the child will become exposed is *harmony* - the simultaneous sounding of two or more tones. Some of the basic understandings about texture are (Boyer-White & Rozmajzl 1990:159):

- * Two or more different tones may be sounded at the same time, resulting in harmony.
- * A melody may be sung or played by itself, or it may be accompanied by harmony.
- * Harmony may be made by combining different voices or different instruments or by combining voices with instruments.

The child will be able to (Nye 1975:48):

- * differentiate between accompanied and unaccompanied

- melodies;
- * differentiate between single-voiced and combined-voiced sounds and melodies;
- * experiment with grouping tones into chords.

Texture is focussed on how sounds can be combined with other sounds occurring at the same time. The ways in which simultaneous sounds can be combined provide us with an interesting field of exploration that children enjoy and find fruitful. Several notes played simultaneously and which sound well together are called a *chord*. The study of chords is called *harmony* (Boyer-White & Rozmajzl 1990:171; Churchley 1969:66).

In the African tradition a series of two-note chords, each of which may be struck simultaneously or treated as a broken chord, is used as a framework for the organization of the sound material (Nketia 1975:122). Various kinds of vocal polyphony are also used: some societies sing in parallel thirds, while others sing in parallel fourths, fifths, or octaves. There are even instances of parallel seconds as well as contrapuntal polyphony. Polyphony is present in Africa, and also elsewhere in the world, and can be seen as a unified concept (Nettl 1990:152). When a culture discovers or learns to perform polyphony, it seems to learn several different kinds. There are cultures with no polyphony at all, but they are few with only parallel fifths and nothing else.

- Sound and tone:

One of the child's earliest concepts is that of *tone*. The child begins to experience and conceptualize that:

- * a tone has intensity (its relative loudness and softness); some tones are louder (or softer) than others;
- * a tone has duration (its relative shortness and length); some tones are held longer than, or not as long as, others;
- * a tone has pitch (its relative highness and lowness): some tones are higher (or lower) than others;
- * a tone has tone colour (its tonal quality, which, for example, helps us perceive differences between the sounds of

instruments and voices); each tone has a different quality than others (Choksy 1991:153).

The child builds concepts about the basic ingredients of tone: intensity, duration, pitch and tone colour. The child can (Nye 1975:47):

- * identify various sound sources — vocal, instrumental, electronic, and unconventional;
- * explore and utilize sounds of classroom percussion instruments;
- * utilize various sounds of classroom percussion instruments;
- * utilize various appropriate sound sources in dramatizations and accompaniments;
- * discriminate between pleasant and unpleasant sounds.

Tone colour is the difference in *sound* due to the unique qualities of sound. It is the tone colour that enables the child to perceive differences between the sounds of an orchestra and a solo instrument. Some of the understandings the child will begin to develop, are that:

- * sounds in the environment differ from each other;
- * people's voices differ from each other;
- * instrumental sounds differ from each other;
- * voices, instruments, and environmental and electronic sounds may be combined to produce musical sounds.

- Dynamics:

The relative loudness or softness of music is called dynamics. Some of the basic understandings of dynamics include (Choksy 1991:152):

- * A piece of music may be relatively loud or soft.
- * The relative loudness or softness of a piece may change; i.e. a piece may become louder or softer.
- * Changes in the dynamic level of a piece can occur gradually or suddenly.

- * Loudness levels affect the mood of music.
- * Accents of sudden loudness often cause an unsettling feeling and mood in one's reaction to the music.

The child will be able to experiment with loud, soft, changing dynamics, and with accent, and use these concepts in his musical-rhythmic interpretations (Boyer-White & Rozmajzl 1990:121).

- **Tempo:**

Tempo is the *speed* of the music. Concepts about music's tempo or speed include (Choksy 1991:152):

- * Some pieces of music are relatively slow-moving, some are relatively fast-moving.
- * Many pieces keep the same tempo throughout, some pieces have a few or frequent changes of tempo.
- * Changes in the tempo of a piece affect the speed of the music's beat or pulse; the faster the piece, the faster the beat or pulse (Boyer-White & Rozmajzl 1990:119).
- * Changes in the tempo of a piece affect the music's mood (Nettl 1990:24). The child will be able to experiment with slow, fast, and changing tempos, and use these concepts in his musical-rhythmic interpretations.

To summarize this discussion on the elements of music, the researcher is of the opinion that using the seven common elements, when experienced through the interrelated processes of creating, listening, and performing, is the best way to lead the child to an increasing understanding of music and its aesthetic dimensions. Through experiencing music, the child will be guided to form concepts of tone, rhythm, melody, harmony, tone colour, dynamics and form, so that he or she can more fully feel and understand the aesthetic significance of the music and what it means to him or her personally.

5.2.2.4 *Implications of using the common elements approach for music teaching*

The common elements approach can be implemented by means of a spiral curriculum. In this type of curriculum, the same seven *musical elements* appear at each level of study and, as levels become higher and more advanced, the study of each element becomes more complex. The researcher needs to emphasize the confusion in the usage of terms like *structure*, *basic elements*, *concepts* and *features*.

Many of the articles and books that touch on the subject of musical concepts and elements reveal lack of agreement on terminology, or lack of precision in identifying elements (Andrews 1988:20; Du Plessis 1990:324). If one tries to fit the various definitions or listings of terms and elements into a basic format, the missing elements and the replications are evident. Yet elements are fundamental in nature. Therefore, if pitch is an element, harmony cannot also be an element, and neither can melody. Harmony and melody are both derived from the pitch element of music and are musical extensions. It follows that melody and harmony should appear as sub-categories of pitch. For example, where are loudness and tone colour if a writer proposes rhythm, melody and harmony as the elements of music?

Then too, one has the matter of form, here mentioned as an element. Form is not really an element but is the organizational scheme of various musical elements as they combine into a whole (Andrews 1988:20). If music educators themselves show marked variations in identification, enumeration, categorization and labelling of musical elements, it seems likely that pupils may show confusion in attaching correct labels to musical phenomena (Zimmerman 1970:50).

Certain fundamental *musical behaviours* may be used, too, at every level and increase in complexity as the level of instruction progresses. These particular musical behaviours in activities such as performing, creating, listening, moving, notating, and interpreting may be selected for use of each level of the curriculum. Each level of the curriculum may correspond to one, two, or three grade levels simultaneously. But children do not progress to the next

level until they have mastered all skills and materials in each level. Therefore, a sequence chart, identifying particular musical behaviours required at each level, is a necessity. Specific behaviours expected in terms of each musical element must be listed.

Each musical element should appear at every level. After completion of all levels, the curriculum can be constructed. Now the musical behaviours are analyzed in broad terms. Behavioural objectives, materials, and activities that relate to that behaviour should now be enumerated.

In using the common elements approach, the researcher stresses the problem that elements only pick up fragments of the total experience: one loses the sense of the whole. One tends to work from elements and to them, looking for music which exemplifies their characteristics. This can diminish whatever prospect there may be for musical encounters in classrooms, as though music were merely an illustration of something else.

The positive side is that, by taking concept areas and working with elements such as rhythm, pitch, tone colour and form, it becomes possible to see how a course of musical study could be fleshed out in a progressive way, re-visiting each concept area at different levels of achievement.

5.3 TEACHING-LEARNING OPPORTUNITIES, EXPERIENCES AND ACTIVITIES

5.3.1 The spiral curriculum of Mark and Swanwick

'Real education is not a study about things; it is experience *inside* things. If music is an expressive medium, learning involves expression. If it is a creative art, learning means creating. If music has meaning, personal judgements are fundamental to the learning process. If music is a communicative art, the educational process must involve students in communication. Facts may be taught, but meaning is discovered. There is nothing antecedent to discovering meaning' (Mark 1978:107).

This statement is the basis of the Manhattanville Music Curriculum Program

(M.M.C.P.), which was funded by a grant from the United States Office of Education and was named after the Manhattanville College of the Sacred Heart in Purchase, New York, where it originated. The objectives of this programme were to develop a music curriculum and related materials for a sequential music learning programme for the primary grades through high school. The M.M.C.P. is based on the spiral curriculum concept model, and took shape during the second phase of the M.M.C.P (Mark 1978:114).

5.3.1.1 *Definition*

The term *spiral curriculum* means that the same theme or component of a particular theme is repeated in different years, but at different levels of complexity and difficulty. Consequently, progressive extension (increase in quantity or amount of work) as well as deepening (increase in the quality or level of difficulty of the work) occurs. This approach is normally followed to expand and develop the learner's frame of reference systematically over time (Fraser et al. 1990:126).

5.3.1.2 *Application of the spiral curriculum model*

This programme first encourages children to listen to the *sounds* of their world and to create sounds by themselves by clapping, stamping, tapping, snapping, scraping and whistling. The children must work in groups and put together sounds to form compositions, which are analyzed and discussed. New suggestions, alterations or improvements are made by the pupils and the teacher. In concepts such as form, balance and contrast, the combinations of sounds will become more refined and begin to reflect aesthetic feeling in their planning and execution. The children will develop sensitivity and will begin to use more musical sounds that involve melody and rhythm. They are also encouraged to develop their own notational systems which will increase in refinement along with the musical compositions. This creative approach can lead children through several stages of exploration and creativity until they develop the ability to aesthetically perceive, perform, and create music.

In the M.M.C.P. the children do not stand back and observe with reverence, but they create, perform, compose, conduct, listen and evaluate. The music

lab is recommended as the best environment for M.M.C.P. activities. This stimulates the development of sensitivity to musical meaning and allows children to get behind the mechanics of music.

One must remember that music has three purposes, namely that it is:

- a vehicle for communication;
- an art that interprets one's environment;
- a means of creative fulfilment.

Therefore children must develop certain skills that allow them to use their cognitive knowledge of music. They must think in the medium of music, conceptualize and recognize musical structure and comprehend the language of musical sounds.

Much learning occurs in the context of *problem-solving* situations. Each problem grows out of another and contains a factor that requires new judgement or synthesis of facts. The teacher is guided by the spiral curriculum in devising learning strategies. They are designed so that success is assured and if a child fails to find a solution, the problem is presented differently, with a different approach or perception of the problem.

5.3.1.3 *Implications of using the spiral for music teaching*

A model for multicultural music education should take the form of a spiral for the following reasons (Swanwick & Tillman 1986:335):

- The process is cyclical; one never loses the need to respond to sound materials, re-entering the spiral repeatedly, no matter what age one happens to be or how musically experienced the child is.
- The process is cumulative; when making music, sensory sensitivity and manipulative control interact with each other and later on with personal and conventional expressiveness.
- There is a recurring pendulum swing in musical development, from the individual perspective to the socially stimulating and communally responsive (Heunis 1986:16).

According to Cummings (1989:299), studies have identified important differences in the structure of the Japanese and American curricula. The spiral curriculum used in America has fewer units and approaches each unit tentatively, providing only partial coverage before moving on to a new unit and then later spiralling back to the first unit. This is seen as wasting a lot of time and achieving less mastery. Cummings suggests that subjects must either be broken up into more discrete units and then one can spend a longer period of continuous time on each unit before moving on to a new unit.

In music, we seem still haunted by the feeling that the curriculum ought not to be too sequential; that a progressive curriculum might end up reducing musical experience to a series of exercises, losing excitement and that individual learning is indeed tacit!

The researcher is of the opinion that musical development, from early childhood onward, is most effective when there is continuity of instruction and sequential learning. New skills and concepts are learned best when they build on existing abilities and knowledge. There is a recognized, effective order of learning in music (Gamble 1983:40). Listening (hearing, recognizing, comparing, analysing) precedes the activities of singing, playing, moving, and directing (imitating, exploring, experimenting, improvising, tuition and practise). These activities precede reading, recording compositions, and using notation skills where appropriate. Sequential learning is particularly applicable to the development of rhythmic and melodic concepts. Understanding of other aspects of music, such as tone colour, texture and style, does not depend so much on a sequential approach as on a variety of experiences.

In this particular curriculum model the triadic order of growing triangles represents a growing spiral.

5.3.2 The spiral of musical development of Swanwick and Tillman

Swanwick is of the opinion that the most direct and uncomplicated way of extending developmental studies into school age is to observe the *musical*

compositions of children (Swanwick & Tillman 1986:305). Therefore Tillman spent many years collecting and analysing 375 compositions from three to eleven year old children. There appeared to be differences between the musical compositions of these children, linked with age. The nature of these differences led towards a model of musical development (Swanwick 1988:76).

5.3.2.1 *Definition*

Swanwick is of the opinion that one can observe musical development and that it takes place in a certain sequence — the softer meaning of the term development: certain developments may be necessary for later stages to occur. There are sequential changes which appear to be an unfolding pattern. If children are in an environment where there are musical encounters, then this sequence will be active. If the environment is particularly rich, then the sequence may be followed more quickly. The opposite may also be true: in an impoverished musical environment, development is likely to be minimal.

5.3.2.2 *Application of the spiral of musical development*

A musical development sequence is proposed on the psychological concepts of mastery, imitation, imaginative play and meta-cognition, drawing on the work of Moog, Piaget and the observations of British writers (Swanwick & Tillmann 1986:306-311). An interpretation of over 700 children's compositions is undertaken, yielding an eight-mode spiral of development that may have consequences for music teaching, for overall music curriculum planning, for appropriate responses to individuals and for generating progression in a session or project.

5.3.2.3 *Implications of using a developmental theory of different phases for music teaching*

Firstly, music education in schools seems somewhat arbitrary and expectations of children at different ages are by no means clearly formed. The result of this is that it is not often possible to find progression over the period of compulsory education in schools. One might focus curriculum

activities towards specific aspects of musical development at different broadly identified stages (McDonald 1990:16).

Secondly, it ought to be possible for a teacher to identify where a child is on the spiral at any time. Although one may teach classes, people develop as individuals. If one is aware of the next likely mode of development for example, one is more likely to ask the right kind of question.

Thirdly, this music curriculum has to do with the creative role of the teacher. A certain awareness of developmental possibilities must be helpful and one must avoid the danger of predicating a curriculum upon a narrow view of musical response. In a spiral, the transition from one mode to the next is often so smooth as to be almost unnoticed, though occasionally it seems to occur with a leap. It is also possible and at times necessary to retrace one's steps; moving back down the spiral in order to move forward more freely, drawing back to leap.

In the curriculum model the developmental modes are typical of each stage (see THE CHILD'S MUSICAL DEVELOPMENT in TABLE 5.2).

5.3.3 The triadic ordering model of Zürich

Zürich (1987:1-13) invented a triadic ordering model to set up a working scheme for the music teacher.

5.3.3.1 *Definition*

This lesson design is based on a triadic order, in a specific sequence, and forms a spiral of lessons. The intrinsic form of this lesson design is based on corresponding components between the communication events of man, as human being, and music. Zürich always keeps in mind that the components can't be separated, but are seen as a whole.

5.3.3.2 *Application of the triadic ordering model*

The subject content has a specific order, relation and sequence, as well as a specific standard and extent. The lessons are arranged according to the intrinsic order of the subject content. The aim of this lesson design is the optimum development of music skills. Zürich places more accent on the learning and becoming of the child as a *total being*.

Music for the child is accentuated and therefore the value of music in the lived-experience world of the child is stressed. Music is seen as a medium of communication. Therefore the child gives meaning and sense to the music from his mode of child-being. Man as human being and music as phenomenon share certain common invariables.

Zürich distinguishes three orders: Firstly, the school year and specific term planned for.

Secondly, each lesson consists of aspects of one of the following (Le Roux 1990:80):

- The need to learn and to become through meaning, finds expression in:
 - * a system of fundamental values;
 - * a system of social and political values;
 - * a system of pragmatic and economic values.

- Self-actualization in the psychological life through communication with the subject content, finds expression in:
 - * meaning assignment and the sound effect as physical phenomenon;
 - * expression of feeling, of tone duration, tempo, intensity, quality and pulsation;
 - * knowledge of tone in a melody, rhythm, as pitch, tone combinations, counterpoint and harmony.

- Physical concerns through the development of certain abilities, techniques and methods, find expression in:
 - * tactile movement, which serves the need to work with specific components in form;
 - * auditive communication, in the practice of making choices between music materials and contents;
 - * visual communication in the application of composing techniques and methods, as well as the physical phenomenon, known as form/structure.

Therefore, three types of lessons are seen as triadic units.

Thirdly, combinations of this triadic order occur:

- Period 1 C1/C2/C3
- Period 2 B1/B2/B3
- Period 3 A1/A2/A3

Three periods form a unit. Choices of each unit must differ from each other, as to cover all the facets of the communication events between child and music.

5.3.3.3 *Implications of using the triadic ordering model for music teaching*

Zürich makes a unique contribution in stressing the communication events between man and music. Education embraces cognition (faculty of knowing), conation (faculty of will or desire), affection (faculty of emotion) and socialization (Ensor-Smith 1989:124).

For many years the emphasis in schools has been placed on cognition (Mans 1986:127-133; Steyn 1990:73), with little attention paid to conation or affection. Fortunately, today thought is once again been given to educating the whole child (McDonald 1990:16; Van der Merwe 1988:46). This ensures

the need for music in the general curriculum, as both intellect and emotion are catered for in music education (Van Tonder 1986:28). This is rare, as we usually find emotional experiences divorced from intellect. Cognition is developed through evaluation, discrimination, knowledge and understanding. These faculties are acquired through experiencing music in some or other way: singing, rhythmic movement, listening, creative and recreative activities. Emotional development is stimulated through music's appeal to man's spiritual nature, which controls instincts and feelings. From a social point of view, man comes to self-knowledge through his relationships with others. Group music activities help children interact together, become sensitive to the needs of others and sublimate him-/herself to the interest of the group. In this way social consciousness is developed. Conversely, in feeling accepted and achieving success as part of a group, the individual grows in his self-esteem. The rewards are therefore twofold: Music is used at many social functions and music is a vital means of communication. Therefore the triadic ordering model can play a role in uniting man's need for music.

5.4 CURRICULUM MODEL FOR MULTICULTURAL MUSIC EDUCATION

The general arts education, which will be implemented in 1994/1995 in South Africa, will include all pupils. This is one application of the term *general* — (formative education), to the total population, as well as to the content of the course (Broudy 1990:24). Probably the so-called *general* music class has a disadvantage — the word *general* is problematic. General music would be better entitled simply *music* (Elliott 1990:156). The content has its general aspects, as does any subject taught in the schools, but it also has, or should have, specific aspects. For some reason the term *general* implies matters dull and boring, while *specific* implies sharp, interesting focus (McDonald 1990:15). The general portion of the music class should be that which develops pupils' understanding of music through basic conceptual understanding of the elements of pitch, duration, tone colour, loudness, and form, the organizational structure of music. These involve all musical experiences (Glidden 1990:4). The specific aspects of the music class should concern the way composers and performers use these musical factors and develop them to make music a great art form and a profound medium of

expression, and the way people use them to make and understand music.

Music should be taught to pupils grouped in classes that approximate the size of other subject classes. A possibility is to group music classes according to different phases, for example the junior primary or senior secondary children in one group for arts education (Upitis 1989:22-27). It is a course intended to develop musical skill, knowledge, appreciation, and above all, musical judgment and discrimination that will develop the cultural and aesthetic sensitivity of the pupil — the present and future citizen. This class is not a chorus, and not a group singing fest. It is a legitimate learning situation devoted to musical activity (Andrews 1988:5-6).

The basic aim of the curriculum model is to link two concepts: *Man* as human being in a specific culture and man's need for *music*. It is man's enormous conceptual capacity that distinguishes him from the higher animals. Although all animals demonstrate a low-level equivalent of conceptual mediation between a stimulus and a response (De Greene 1972:93), man's capacity for this led John Fisk to say that 'the difference between man and the highest of apes immeasurably transcends the difference between the highest of apes and a blade of grass' (Woodruff 1970:51).

Physical and intuitive pleasure is the first and most natural reaction to music, and perhaps the most powerful. The researcher wants to suggest that there is a sequence, an orderly unfolding of musical behaviour, that there are cumulative stages through which the musical behaviour of children can be traced. It would be unwise to be too dogmatic about identifying broad developmental changes to a standard timetable, especially to generalize this to all children. This possibility is not ruled out and several writers, from quite different perspectives, seem to support such a view. The fundamental operations of mind may indeed be similar, therefore one can go further back into the theories of Piaget (Grobler 1987:17-21; Zimmerman 1970:49-50, 147-148). For the discussion here the importance of a conceptual framework in organized principles is of great importance.

5.4.1 Aim of the curriculum model for multicultural music education

Curriculum planning involves logical, philosophical thinking that begins with the social objectives of education and progresses to the actual classroom situation. A thorough understanding of all levels of educational objectives is needed, as well as understanding the nature and needs of children, the unique qualities of music and the contribution that music can make to the development of the human personality. Also important is the nature of the musical experience, the role of music in the life of the human being, the relationship of music to other phases of the school programme, and the technique of working in and with a democratic multicultural group.

The ultimate aim of a music curriculum is not to transmit a limited selection of idiomatic values, but to break out of restricted worlds of culturally defined reality and promote imaginative criticism, bringing procedures and criteria out into the open. A music curriculum that is truly pluralistic might best be generated by identifying sets of sound in a progressive sequence, linking these to specific musical encounters drawn from across different musical cultures, chosen for their expressive and structural impact. These sets of sound (intervals, scales, ragas, chords, ostinati) would be explored and transformed interculturally through creation, re-creation and appreciation. This can be organized by working through the developmental spiral.

In planning a curriculum, the essential constitutional aspects must be addressed. These aspects are actually criteria which lie in the field of Didactics, the science which studies teaching (instruction) and learning. For that reason these aspects will be mentioned only briefly but not fully dealt with in this thesis.

- Firstly, a curriculum must be functional, that is, useful in practise and it must make the task of the teacher easier.
- Secondly, a curriculum must contain subject content, as well as *aims* and appropriate methods. The essential facts of the content are important. The content must have a specific order, relation and sequence, standard and extent.

- Thirdly, a curriculum is put together by subject contents which must be significant for the child. The specific situation and abilities of the teacher and learner must be taken in mind, as well as the length of periods and where the lessons will take place (Zürich 1987:5).

5.4.2 Contents of the curriculum model for multicultural music education

In this model multicultural class music as a part of the so-called arts education is the specific subject content. The following criteria need attention:

There must be an indication of how the socio-cultural and economic milieu, as well as the cognitive potential of the learners or target group of the curriculum must be taken into account in the planning of activities.

The duration of course, terms, weeks, number of periods, duration of periods (integration with concerts, festivals, sport) must be made clear.

Planning for space (school hall, school room, music room, outside; surface, furniture and instruments provision, teaching media, space for moving) is essential.

The aims of the subject (examination or general education), the integration of music with other subjects and the role of music in everyday life in school must be described. The role of the headmaster, staff and parents must be described.

Music as content consists of different variables. The prescribed content, the teacher's role in changing choices, the teacher's knowledge of the relevant subject content and teaching methods, and the children's need (traditional music, popular music, art or serious music) are questions to be answered. Singing, playing and moving must be taught in relation with one another. Which role does listening, improvisation, creativity, theoretical and historical aspects play and what is the standard of technical ability in singing, playing and moving? Music as a subject has the following learning possibilities for a

child:

- to recall;
- to apply;
- to understand.

Therefore one must consider:

- what the child prefers;
- what the child's technical ability is;
- what the child's creative ability is.

The model must be compiled and planned to include the above-mentioned aspects. There must be a structure to be functional in practice. The content must be systematic in certain order, relation and sequence in the macro-form of the model to be useful in the teacher's unique situation.

5.4.3 Formal structure of the curriculum model for multicultural music education

The form that is being suggested here constitutes an attitude towards music curriculum development and serves only as a model that could be fleshed out.

Firstly, the growing triangles will be shown on a diagram. Note the darkening of colours in **DIAGRAM 5.2** to indicate a growing spiral.

Secondly, the model will be outlined and discussed in the form of a table. **TABLE 5.2** shows the final product in brief form. All the above-mentioned contents and methods are interwoven in this model. Certain fields are stressed in certain stages of development, but the child is still seen as a *totality*.

Thirdly, **TABLE 5.2** will be described and discussed in full detail. Each coloured side of the model will be exposed by a photograph (see **PHOTOGRAPH 5.1**, **PHOTOGRAPH 5.2** and **PHOTOGRAPH 5.3**).

DIAGRAM 5.2: CURRICULUM MODEL FOR MULTICULTURAL MUSIC EDUCATION

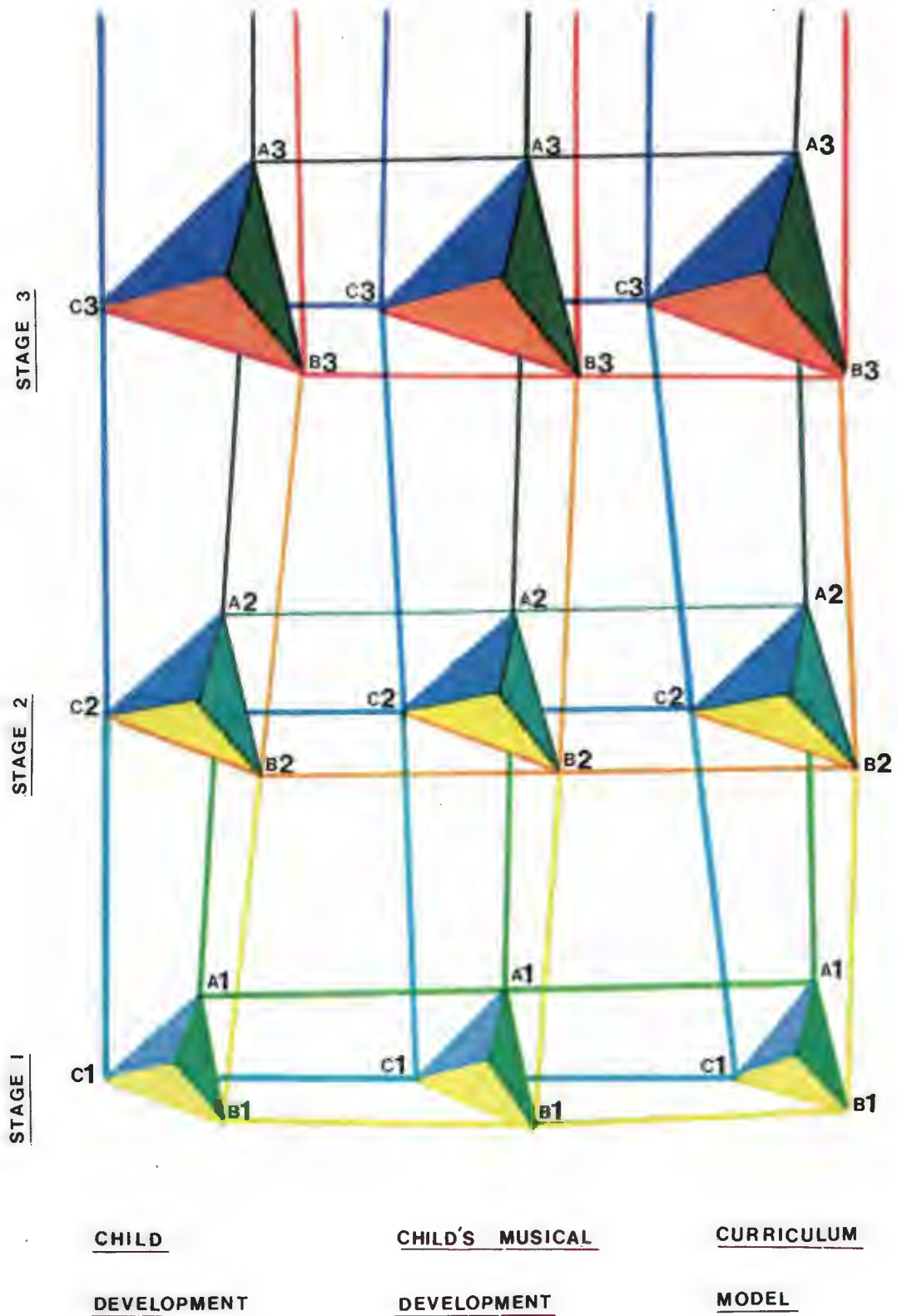
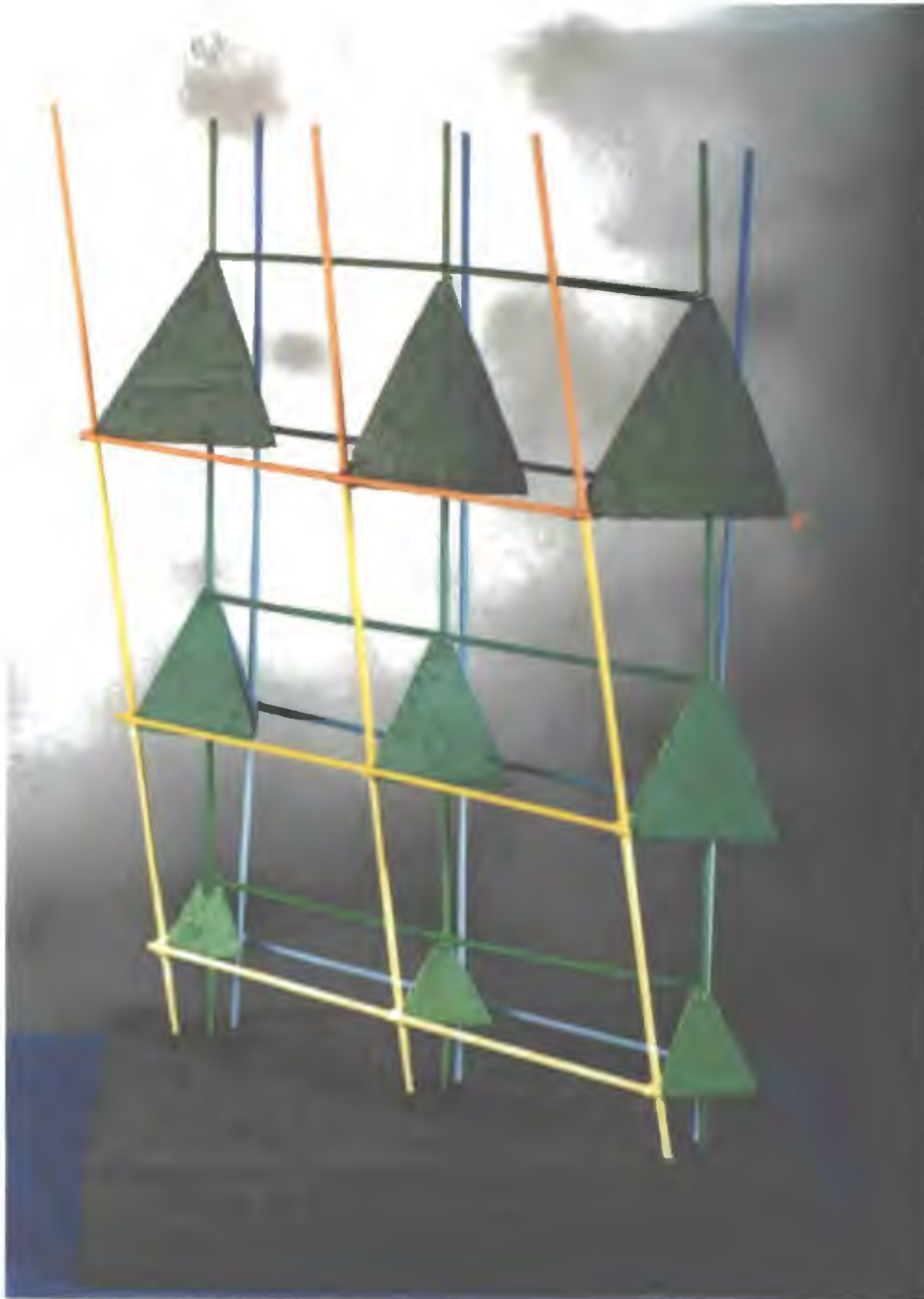


TABLE 5.2: CURRICULUM MODEL FOR MULTICULTURAL MUSIC EDUCATION

	STAGE 1	STAGE 2	STAGE 3
CHILD DEVELOPMENT	3-6 YEARS	GRADE 1-7	GRADE 8-12
VALUE-SYSTEM	A1 Social and political values	A2 Cultural and historical milieu; religious values	A3 Economic and pragmatic values
PSYCHOLOGICAL EVENTS	B1 Affective	B2 Conative	B3 Cognitive
PHYSICAL CONCERNS	C1 Auditive	C2 Tactile	C3 Visual
THE CHILD'S MUSICAL DEVELOPMENT	DEVELOPMENTAL MODES: SENSORY, MANIPULATIVE, PERSONAL	DEVELOPMENTAL MODES: VERNACULAR, SPECULATIVE, IDIOMATIC	DEVELOPMENTAL MODES: SYMBOLIC, SYSTEMATIC
AIM OF MUSIC	A1 Social, political, aesthetic, psychological, neurological aspects in composition	A2 Value-system: religious, cosmic, genetic aspects	A3 Spatial environment, economic, pragmatic, physical aspects
CONTENTS OF MUSIC	B1 Specific subject contents: tone, duration, tempo, dynamics, tone quality, pulsation	B2 Effect of sound as physical phenomenon; value of living-world contents	B3 Contents as sound and living-world: of pitch, melody, rhythm, harmony, counterpoint
FORM OF MUSIC	C1 Choice dexterity of music material	C2 Need to work with specific physical components of form	C3 Physical appearance of form; composition methods and techniques
CURRICULUM MODEL	PRE-PRIMARY SCHOOL	PRIMARY SCHOOL	SECONDARY SCHOOL
CULTURAL MATURITY	A1 Spontaneous social and emotional sound exploration	A2 Experimentation to enter different cultural and religious communities	A3 Personal identification and strong value commitment to a specific musical system
PSYCHOLOGICAL MATURITY	B1 Materials: learning to create and communicate emotionally and socially	B2 Expression, learning to move and perceive physical and conative	B3 Form: learning to think intellectually
BIOLOGICAL AND PHYSICAL MATURITY	C1 Exploring the environment through its sounds	C2 Making different sounds	C3 Composing different sounds

PHOTOGRAPH 5.1: A: GREEN SIDE



5.4.3.1 *A: Green side*

Value-system

- A1: The small child's need to learn and to become through meaning finds expression in his or her *social and political* VALUE-SYSTEM.
- A2: The primary school child's need to learn and to become, and to form his own VALUE-SYSTEM through becoming, comes forward in his *cultural and historical milieu* and *religious values* (system of *fundamental values*).
- A3: During the high school years *economic and pragmatic* VALUES are developing. There is a growing consciousness of music's affective power, coupled with a tendency to reflect on the experience and to articulate something of these responses to others.

Aim of music

- A1: The child's musical development actualizes a certain AIM. Social, political, aesthetic, psychological and neurological aspects are emphasized in the primary school child's musical compositions.
- A2: Structural surprises now become more firmly integrated into a recognizable style. Young people of around thirteen to fourteen are motivated to enter musical and social communities. Harmonic and instrumental authenticity is important for them. The AIM seems to be to move towards grown-up music-making by the emulation of accepted public performers, sometimes by composing pieces that strongly resemble existing influential models.
- A3: The symbolic mode of musical experience is distinguished by the capacity to reflect upon musical experience and relate it to growing self-awareness and rapidly evolving general value-systems. These meta-cognitive musical processes will rarely be found before the age of fifteen.

Cultural maturity

In the child's early and pre-school years the learning contact is affectively inclined. The three to six year old child experiences intentionally-pathic, with his own body as centre in this self-experiencing. The pre-primary child is busy developing his or her sensory, manipulative and personal modes. At this level of multiculturalism the *product* is important (Banks & Lynch 1986:311).

The pre-primary child announces himself as learning child, also in relation to other children. In social play lies the possibility of learning from other children. The small child experiences his safety, security and stability in his association with others. He becomes aware of things, senses them, feels safe and hears things. He enters into verbal communication through hearing (deaf children will be handicapped in their perceptual learning) (Van der Merwe 1988:39). In music, the two most basic skills are aural and musical memory (Glidden 1990:9). These are essential skills for listener or performer, and in both music and dance these basic skills must be developed in the early years.

- A1: The pre-primary school child needs *spontaneous social and emotional sound exploration of music*. This leads to his or her CULTURAL MATURITY (language, religion, ethnicity). The emphasis in traditional arts education should be on skills development. This is learning-how education (Glidden 1990:10). Children have to recognize pitches and rhythms in music. To a large extent, this can be done within the context of the child's own culture, selected according to the school setting and population. It is more important for children to be comfortable and excited about learning these skills with music or movement that is familiar and natural to them, whether from popular culture, an ethnic culture, or a combination of the two. The balance at this level will depend on the individual school, teacher, and children, but the emphasis is on learning-how.

The primary school can be divided into two groups: a junior group from

Grade 1 to Grade 3, and a senior group from Grade 4 to Grade 7. The researcher does not wish to indicate rigid phases of learning situations, but this division can be justified on account of certain psychological tendencies in becoming. The primary school child is developing his vernacular, speculative and idiomatic modes in music. At this level of multiculturalism the *process as well as the product* are important (Banks & Lynch 1986:311).

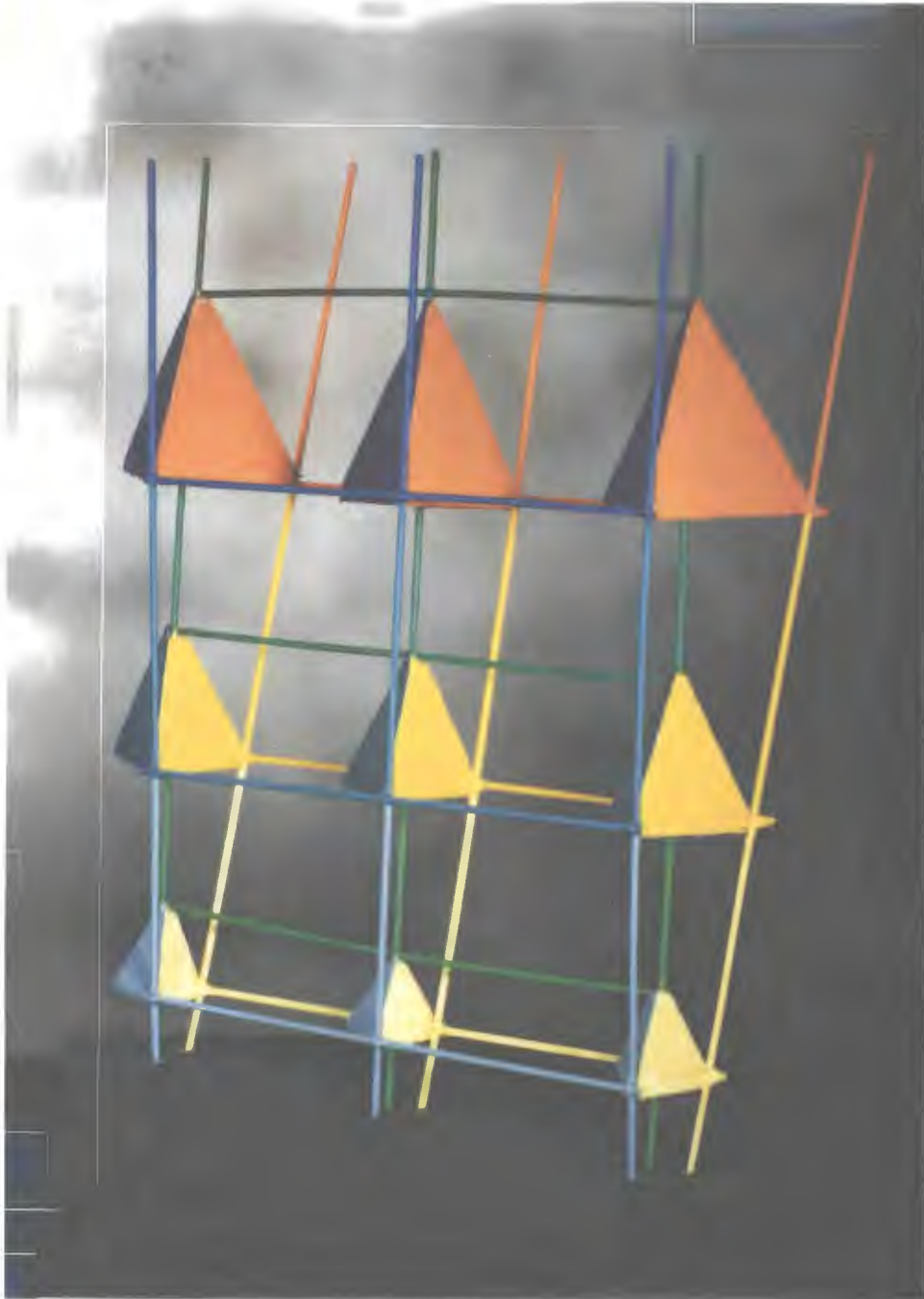
A2: The curriculum must provide *experimentation to enter different cultural and religious communities*, and to lead to CULTURAL MATURITY in ethnic principles and behaviour. Children are prepared to explore and to discover and learn about new things. They should become familiar with examples of the best music the Western civilization has to offer, although in small doses, and similarly they should be exposed to examples from the musics of various other cultures. If they have learned some basic skills in the earlier grades, they will benefit more from this exposure, a learning-that education (Glidden 1990:11). This study should continue on a regular basis through the primary school years.

The high school can be divided into two groups: Grades 8 to 9 and Grades 10 to 12. The course of becoming of the child in the high school is characterized by the period of puberty. The problems of puberty take a different course in boys and girls. In Grades 8 and 9, however, the girl and the boy are not on the same level of becoming, and the differences tend to become smaller from Grade 10. The child is developing his or her symbolic and systematic modes of musical experience. At this level of multiculturalism the *process as well as the philosophical orientation* are both important (Banks & Lynch 1986:311).

A3: The child in the high school is able to have a *personal identification and strong value commitment to a SPECIFIC MUSICAL SYSTEM*. School music groups and art classes during the high school years can accomplish marvellous standards under the right teacher and with the right encouragement. If one is serious about multicultural education, classes that provide hands-on involvement with the musics of other cultures, especially in visual arts and music, could provide incentives

to more children to participate. Creative activities at advanced levels of music education can be completely integrated, for example Western with multicultural, including non-Western music. The teacher must have an open mind about the expressions of cultures other than his own and thus experience no conflict at the advanced creative level in the mixing of materials from various cultures. Such mixing is also the ultimate expression of *knowing-how* combined with *knowing-that*. Bringing together ideas and materials from two or more cultures into a single work of art is a most natural way of developing a truly multicultural expression, and it is one of the ways people will advance as a global society.

PHOTOGRAPH 5.2: B: YELLOW SIDE



5.4.3.2 *B: Yellow side*

Psychological events

- B1:** Self-actualization in the pre-primary child's PSYCHOLOGICAL LIFE, through communication with the *specific* subject content, finds expression in feeling (*affective system*).
- B2:** The school beginner's association with others is no longer a mere social association, but an association with a fellow being as learning subject. Self-actualization in this child's PSYCHOLOGICAL life through communication with the SUBJECT CONTENTS, finds expression in his or her will and desire (*conative system*) to experience *sound as physical phenomenon*.
- B3:** The high school beginner is attuned to reality and wants to explore it *cognitively*. Therefore opportunities to explore the object-world as learning world is a necessity. Self-actualization in the PSYCHOLOGICAL life of the high school child finds expression in knowledge (cognitive system) of *tone in a melody, rhythm patterns, as pitch, tone combinations, counterpoint and harmony* (CONTENTS OF MUSIC).

Contents of music

- B1:** Tone duration, tempo, intensity, quality and pulsation form the contents of music. Direct personal expression appears firstly in song. During singing and instrumental pieces, expressiveness becomes apparent in the exploitation of changes of speed and loudness levels. There are signs of elementary phrases which are not always able to be repeated. There is little structural control and the impression is of spontaneous and uncoordinated musical ideas emanating directly from the immediate feelings of children without critical reflection and shaping; four to six years seems to be the optimum time for personal expressiveness (Swanwick & Tillman 1986:332).

- B2:** There is considerable experimentation and a desire to explore structural possibilities, looking to contrast or vary established musical ideas in the primary school. Control of pulse and phrase now appears less certain as children hunt for the right note, or attempt a deviation that does not quite work. The ages of nine to eleven are the most common age for speculative compositions (Swanwick & Tillman 1986:333).
- B3** Musical composition at this level has an element of musical theorizing. Works may be based on sets of newly generated musical materials, such as a whole-tone scale, a note-row, a novel system of harmonic generation, electronically created sounds or computer technology. People also talk and write about music as though it mattered; as critics, as researchers, as speculative thinkers. In the systematic mode, the universe of musical discourse is expanded, reflected upon, discussed and shared with others.

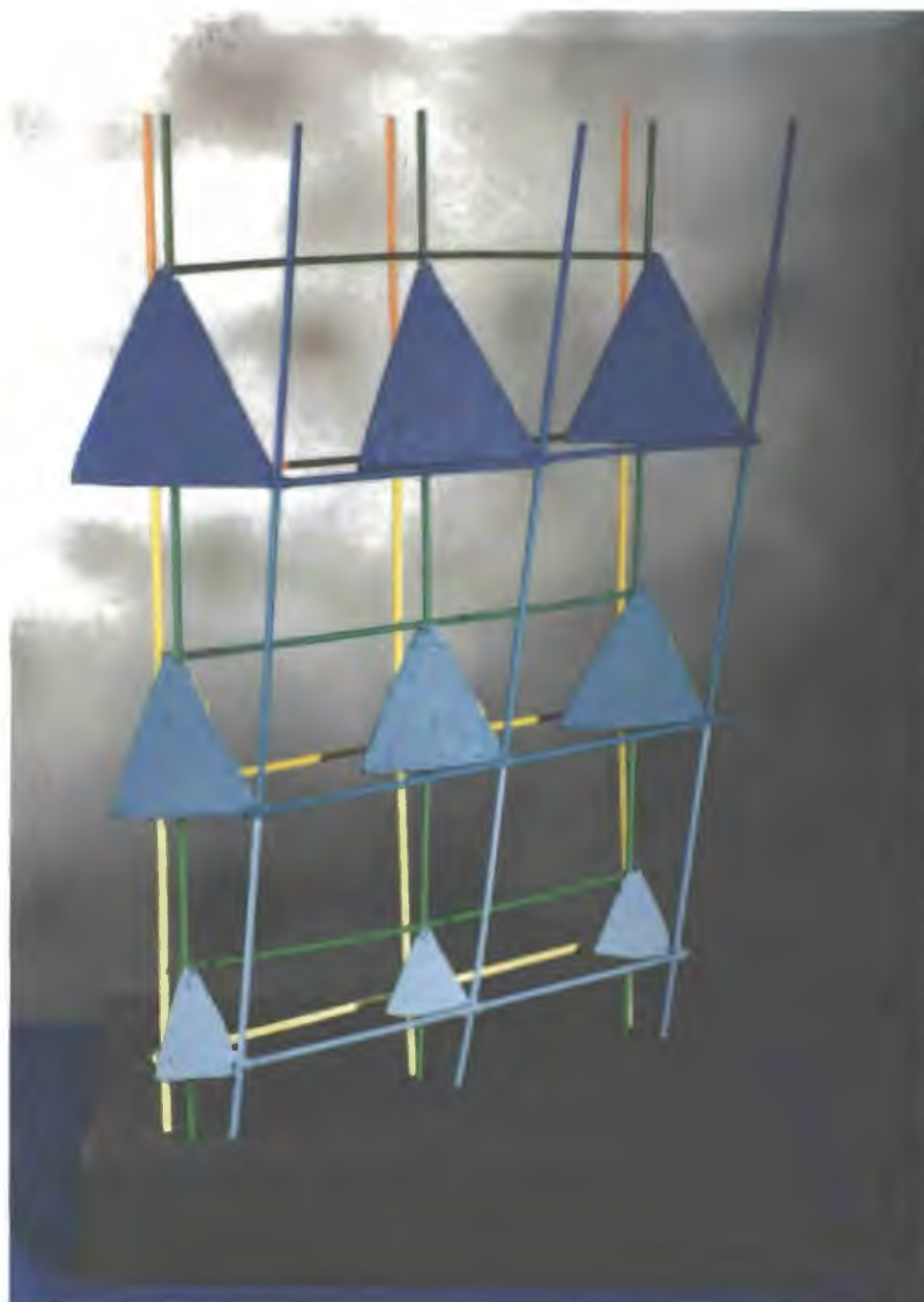
Psychological maturity

- B1** In the curriculum the pre-primary child must learn to create, communicate and control *materials* emotionally and socially. He feels a personal expressiveness and a sensory delight in hearing sounds. There must be an emphasis on the music of the pre-primary child's own culture. Young children may relate more to learning artistic principles if the examples used are from their own culture. It seems unnecessary in the primary years to make a point about the ethnic origins of the music, but simply to use those examples in teaching musical principles. The child should not be given reason to question or even think about whether the music is black or white, but simply that the music is art and that it is expressive. Obviously, the same would apply in the other arts, and this will lead to PSYCHOLOGICAL MATURITY in his or her affective abilities.
- B2** The primary school child as child-who-is-becoming wants to *express* himself through general vernacular conventions. He learns to move and perceive physical and conative. The *form* of his compositions

leads to a speculative musical structure with a specific and idiomatic understanding. This leads to PSYCHOLOGICAL MATURITY in his conative abilities. The emphasis on music from one's own culture may become less important as children get older. It is necessary in the primary school years to make a point about the ethnic origins of music being created or recreated. Those origins cannot be ignored when teaching children who have become or are becoming aware of some obvious cultural differences according to ethnicity. Exposure to the musics of other cultures is obviously important, regardless of the child's own background. Choices of cultures are best made by individual schools according to their setting and the nature of their pupil populations. Comparing musics across cultures is dependent upon having been exposed to the musics of several cultures. Comparisons at this level are essentially *knowing-that* experiences (Glidden 1990:7). Involvement and performance are critical to any real understanding of the music of a culture. This depends more on the teacher's willingness to learn how it is done in another culture.

- B3** In the curriculum the accent must be on *value*. The high school child is becoming aware of his own cognitive processes and is learning to think (PSYCHOLOGICAL MATURITY). Crosscultural experience is meant to imply a relatively sophisticated involvement with music, to the extent that the child is led to creative experiences of mixing and merging aspects of more than one culture. Some music pupils learn to improvise in playing jazz, and of course jazz improvisation is an excellent opportunity to infuse elements of other cultures into one's own. The mixing of elements from various cultures to create a new, multicultural entity requires a high degree of both *knowing-how* and *knowing-that*. Such mixing and merging of cultures thus seems a worthy goal for multicultural arts education programmes.

PHOTOGRAPH 5.3: C: BLUE SIDE



5.4.3.3 C: Blue side

Physical concerns

- C1 The pre-primary child's **PHYSICAL CONCERNS** through the development of certain abilities, techniques and methods (**FORM OF MUSIC**), find expression in *auditive* communication, in the practise of *making choices between music materials and contents*.
- C2 The primary school child's learning is still tactile inclined and he likes to handle the learning material. These **PHYSICAL ABILITIES**, techniques and methods find expression in *tactile* movement, which serves the need to work with *specific components* in **FORM**.
- C3 The *visual* world of objects and ideas is important for the high school child. It finds expression in visual communication.

Form of music

- C1 Pre-primary children are acquiring a steadier interest in the techniques involved in handling instruments. They begin to organize regular pulse and start using technical devices suggested by the physical structure and layout of available instruments. Compositions tend to be long and rambling as children enjoy the repetitions of a mastered device, before moving on in an arbitrary way to the next possibility. Increasing control in the manipulative mode is most apparent in the compositions of children around the age of four and five (Swanwick & Tillman 1986:332).
- C2 Patterns begin to appear in the primary school. Children have entered the first phase of conventional music-making. Melodic and rhythmic figures that can be repeated, metrical organization is common, syncopation and melodic and rhythmic ostinati and sequences occur. Sometimes existing melodies are produced as though they were the child's own creation. The vernacular mode begins to appear at around the age of five, but is more clearly

established at seven or eight years.

- C3 Visual communication appears in the application of *composing techniques and methods*, as well as the PHYSICAL phenomenon, known as FORM OR STRUCTURE.

Biological and physical maturity

- C1 Up to about the age of three, young children are directly responsive to the impressiveness of sound, particularly tone colour (Swanwick & Tillman 1986:332). There is a fascination with dynamic levels, especially with extremes of loud and soft. There is much experimentation with instruments and other sound sources. At this level, the elements of music are disorganized; pulse is unsteady and variations of tone colour appear to be musically arbitrary, having no apparent structural or expressive significance. Unpredictable and fitful *sound exploration* is characteristic of these early years (Glenn 1990:22).
- C2 All aspects must be incorporated when *making different sounds*. Dynamic multiculturalism may not always match all six multicultural ideologies (originally formulated by Pratte 1979:62-85), but should try to address certain possibilities and perhaps variations on these different kinds of music (Elliott 1989:15). The result will lead to PHYSICAL MATURITY. Exposure to great works occurs first in small doses. This is a *knowing-that* experience (Glidden 1990:9). In studying the music of the West, models can be used for understanding the culture. Creation and performance of simple examples is the development of *knowing-how*. Any performance or creation of music depends on basic skills development, but this stage also contributes to the development of basic skills.
- C3 The high school child needs to *compose* and WRITE *different sounds*. Performance of more complex examples have provided invaluable learning experiences for children, although too few take advantage of the opportunity. This is both a *knowing-how* and a *knowing-that*

experience (Glidden 1990:9). Learning the techniques and expressing oneself through performance are invaluable experiences, but they are made much richer if they are accompanied by a *learning-that* approach that insures knowledge about the structure and the place in history of the repertoire being studied. Creation of complex examples depends on all of the above stages of development, and few children in the performing arts reach this stage, largely because they are neither required nor even encouraged to do so. It is certainly possible for more children to reach greater heights in developing their artistic creativity, particularly with the assistance of today's electronic technology. The researcher is of the opinion that creativity should be more of a goal in music education than has been the case.

To end this discussion, this model deals with an investigation of the child in the music learning situation, and the child who is becoming is analysed as a learning child.

The model suggests a way in which a balance can be found between Western and multicultural music education and between the types of educational experiences that lead to *knowing-how* versus those that lead to *knowing-that*. It is only a general model for how balance can be achieved.

5.4.4 Final outcome

This leads to the issue of whether this model of musical development, based on the sound approach and spiralled through the seven common elements in a triadic order, addresses the aim of music education.

It becomes necessary to return to fundamentals, to reason out a positive view of the arts as part of the process of the development of mind and to expose the essential elements of musical apprehension and response. Research into the musical behaviour of children at different ages confirms that these elements of musical mind emerge in a developmental sequence, a sequence dependent on opportunities, on the musical environment and on education. Music is not simply a pleasurable sensation, but involves physical, psychological and value-system processes and can be more or less understood

by those responding to it.

The first and unique aim of music education in schools is to raise to consciousness and purposefully and critically explore a number of musical procedures, experienced directly through the reality of various intercultural encounters. The second aim is to participate in creating and sustaining musical events in the community, events in which people can choose to be involved and thus contribute to the rich variety of musical possibilities in their society.

With this declared model of musical mind and child development, the researcher tries to approach the issue of accountability, considering how one might more sensitively assess the products of pupils (the educational value of musical performance in that it brings process and product together) and evaluate musical events within the context of schools. This approach tries to lead to a better understanding, awareness and knowledge of all cultures.

5.5 CONCLUSION

Music has its own ways of creating new values; transcending both self and immediate culture. Musical procedures can be absorbed and re-used over centuries of time, between vastly differing cultures and across kilometres of geographical space; they are not buried in local lifestyles, even though they may have originated there. Musical elements have a degree of cultural autonomy which enables them to be taken over and re-worked into traditions far removed from their origins. The fact that musical procedures can to some extent be free-standing, transferable and negotiable is vital to any sense of individual freedom, freedom to break out of the templates made by local cultures and one's own personal repertoire of feeling and action.

A common elements approach used in a spiral of musical and human development and always starting with the sound approach, will benefit everyone. Children learning about music in the context of such a curriculum model will find classroom music much more relevant to their world. This kind of model would break down many of the artificial barriers between the music presented in school and the music experienced outside school. This

approach would also lead to better understanding of other people and cultures. Children who hear and appreciate a wide variety of music will gain a world view that encompasses humanity as a whole and music past and present — a perspective that is both positive and critical to the future of one's country and our world.

CHAPTER 6: FINDINGS, CONCLUSIONS, RECOMMENDATIONS AND IMPLICATIONS

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6.1 INTRODUCTION

The current emphasis on educational reform has exacerbated the normal climate of uncertainty in music education. This thesis is a strong, educationally motivated appeal for the proper place of music in a multicultural curriculum.

Music education functions as culture more than it functions autonomously in a culture (Elliott 1989:18). A dynamic multicultural music curriculum offers the possibility of developing appreciations and new behaviour patterns not only in relation to world musics, but also in relation to world peoples.

6.1.1 Analysing the problem

Future music education in South Africa will have to feature in a new multicultural educational structure. Children should be guided to an understanding of music in terms of the meaning and values evidenced in actual music practice in particular cultures. In addition, musical literacy and the ability to appreciate music are stressed as aims of music education.

Multicultural music education requires changed attitudes of teachers and pupils who should be non-racist and positive in their desire to understand and appreciate other cultures besides their own. Multicultural education is an alternative to separatism and *own affairs* in education. It lies between the extremes of apartheid and People's Education. Private, *open* schools and Model C state schools are forerunners in facing the challenges that face teachers in *all* schools in South Africa.

The two most powerful bodies in 1992 in South Africa corresponds largely about the role that the arts (music, visual art, speech and drama, dance) must play in a new educational dispensation. The Department of National Education and the Human Sciences Research Council proposed frameworks for arts education in the new general policy for pre-tertiary education (Department of National Education 1991:26). One now has a unique opportunity to get a better grip on the music education of children. The

African National Congress proposes a single national department to promote arts: ‘...our rich and diverse artistic traditions... and music must be nurtured and promoted’ (African National Congress 1992:72).

If a multicultural approach should be followed, it is possible to freely use material from different music traditions in lessons. At present teachers are left without much informed assistance to meet the challenges of multicultural education. The curriculum and the syllabi must be changed from ones that featured a largely Western-centred approach to ones that more closely reflect the musical environment of the country. This will enable all to play, compose, teach and think about music with a depth of understanding that has been enhanced by their crosscultural studies (Parker 1987:71-72).

6.1.2 Statement of the problem

The researcher’s personal concern as a music teacher was whether multiculturalism could provide equally in every child’s musical needs. The following questions arose:

- Should differentiated education systems be introduced for various cultural groups in a country?
- If not, which culture should be transmitted if various groups are accommodated in the same school?
- How is societal cohesion maintained in a country with various education systems for different cultural groups?
- Why choose music for educational purposes?
- What should the same quality of music schooling for all look like?

Multicultural education as a unique kind of education attempts to answer some of the above-mentioned questions. The basic problem formulated, is:

HOW CAN EQUITY AND EQUALITY OF LEARNING EXPERIENCES BY MEANS OF MUSIC EDUCATION IN A MULTICULTURAL SOCIETY LEAD TO EVERY CHILD’S SELF-ACTUALIZATION?

6.1.3 Aim of this study

General educational aims for the individual in a democratic society can be stated as follows.

The school should prepare the individual to be self-sufficient, attain a decent standard of living, and have enough free time to make a good life for him-/herself. This background is the basis on which continued personal development and mental, moral and spiritual growth depend.

This proposal suggests that a common curriculum based on a single set of objectives is the means through which every individual can gain access to a fulfilled life (Adler 1982:31). If a multicultural approach is followed, it is clear that a wide variety of music should be brought into the classroom. In the selection of the teaching content the criteria of each music tradition should be used and the idea that specific music traditions are better than others, be rejected. This implies that children will be exposed to a wide variety of traditional, popular and art musics found in South Africa.

South Africa witnesses a crisis in education. At present no curriculum in music education is available. The aims of this study are directed towards these needs:

- To do research work on multicultural education.
- To design and plan for reform in education in the new South Africa.
- To build a model suitable for all children in the multicultural society of South Africa which will enable everyone to experience music freely in the classroom. Teachers should have the freedom of selecting their teaching content to suit their specific situations. The aims are thus prescribed, but the method of achieving those aims are left open. The aims for music as part of arts education in this curriculum model (see DIAGRAM 5.2), must provide all pupils with:
 - * optimal experience of sound as the essence of music;
 - * opportunities to develop their innate musical potential;
 - * motivation, knowledge and skills for lifelong active

- participation in music;
- * the ability to apply musical knowledge and skills to new musical experiences; and
- * an increasing measure of insight into and an appreciation of both their own musical heritage and background, and that of others.

6.2 FINDINGS FROM THE LITERATURE STUDY

From the literature study the researcher's suspicions of the questions identified (see par. 6.1.2) were confirmed and the following broad themes were identified.

6.2.1 Multicultural education

Of all the educational approaches existing in cultural plural societies, multicultural education is most frequently used by educationists and policy-makers. To implement it successfully, a social policy of modified cultural pluralism has to prevail, and a total strategy will be needed for its actualization. It will be essential to reform education systems towards equity and equality for all learners (see par. 2.3).

In South Africa the danger exists that group diversity and cultural differentiation could be over-emphasized (Goodey 1989a:482). The implementation of true cultural pluralism will then prove to be very difficult. Fundamental changes in political, socio-economical, intergroup relations and educational areas will have to occur before South Africa can be described as a free, democratic state where equality, liberty and freedom of choice prevail (see par. 2.2).

6.2.2 Music and education

There is a need for music in the curriculum, as both intellect and emotion are catered for in music education. Cognition is developed through evaluation, discrimination, knowledge and understanding, while emotional development (affection) is stimulated through music's appeal to man's spiritual nature

(Ensor-Smith 1989:124). Each child can reach these demands through his will and desire (conation) to full realisation of his or her potentialities (see par. 4.2.3).

6.2.3 Achievement of multicultural music educational ideals

Children who are truly musically educated must learn to develop skills enabling them to evaluate all music on its own terms. Obviously, it does not make sense to use the evaluative criteria that are appropriate for Western music for the music of China or Japan.

Therefore, it is essential that children develop evaluative criteria that will be appropriate for each individual culture, approached on its own terms. The common elements approach in the study of multicultural musics through the construction of a spiral curriculum is very effective for developing these evaluative criteria (see CHAPTER 5).

6.2.4 Music and the child's self-actualization

Music can be interpreted to develop many aspects of the child's self-actualization, but the following three are paramount.

One aspect is that of helping children to understand and be confident in their own culture and to be sensitive to that of others. Music can be an expression of the beliefs and perceptions of the people who generate it: its distinctive sounds and performance traditions have their origin in the culture. By exploring the musical styles of their own country and the people of other times and places, pupils can come to understand more of their society, environment, and important ideas.

A second aspect concerns childrens' creative and aesthetic development. This curriculum model is designed to help them to understand and express their own ideas and feelings and to appreciate the creativity of others. It gives a framework for learning experiences which will heighten aesthetic perception and develop both imaginative and disciplined thinking.

A third aspect is that music can contribute to helping pupils to handle day-to-day practicalities in their own lives as they organise shared performances and participate with the community. Children also come to understand how individuals and groups work together, and to develop confidence and ability in language. Music gives rhythm, balance, and emphasis to language, and can assist clarity and power in articulation and communication. It gives children enjoyment and self-esteem when they are involved as a group in singing or a theater performance.

6.3 RECOMMENDATIONS AND IMPLICATIONS

Based on the above-mentioned findings, the following guidelines and recommendations for multicultural music education will be given.

6.3.1 Syllabi

The first point to note is very practical. In any subject, education needs to be systematic and sequential, taking the child into increasingly complex fields of experience and study. If this is not so, then children become bored by repetition, and frustrated by the absence of any challenge to their intellectual and imaginative powers. More attention can be paid to developmental psychology in the planning of syllabi in which every part is related to the whole.

The second point is that it is obvious that, as children are encouraged to move from pre-literacy and pre-numeracy to more advanced stages of literacy and numeracy in different subjects, they should see comparable prospects for progress in the education of commitment. It means that material which has already been taught can be approached from different points of view, and at deeper levels of understanding than before. This is precisely where the claims of multicultural education can be tested, because familiar material can be seen from different perspectives through the lenses of other cultures.

Therefore the researcher recommends sequential and enriched learning. Musical development, from early childhood onward, will be most effective

when there is continuity of instruction through sequential learning. New skills and concepts are learned best when they build and deepen on existing abilities and knowledge.

6.3.2 Standards

One must be aware of the fact that conventional tests and testing procedures only tell pupils what they cannot do. According to Fraser (1992:206) the main function of testing and measurement is to assess the quality of instruction, to diagnose learning problems and to prescribe remedial action for the under-achiever. Test scores are not criteria for success.

The researcher advocates a new philosophy of educational evaluation in music which will no longer emphasize examinations, grades and degrees.

Monitoring the musical progress of individual children is an important element of music education. The researcher recommends assisting criteria to suite a child's cultural background, age, stage of musical development, and learning level and which are derived from syllabus objectives. For young children, the most appropriate factors to monitor are those pointing to such qualities as spontaneity, imaginative response, participation, and enjoyment. For older children, further qualities will need to be appraised and some formal procedures may be necessary for this. In addition, the criteria used should provide teachers, children, and parents with accurate information concerning individual progress in developing perceptual abilities, skills, and understanding related to music. Therefore, a written statement of progress and achievement in each element — aural, creative, performance, study, and appreciation — as well as an indication of attitude and interests is necessary.

The question in South Africa is: Can multicultural education assure equal standards for all cultural groups? De Vries (1990:70) is of the opinion that these expectations of multicultural education are not possible. When authorities move towards establishing equality of opportunity for all, and with it such issues as the equality of norms, the possibility exists that standards may drop. It might be suggested that norms of the White South African are too extravagant and that, by pruning, quality need not suffer.

There is, however, a link between the economic performance of a country and the quality of its education (Tomlinson 1990:56). If parents believe there is a future for their children in South Africa, then they must be prepared to play a positive role to ensure the standards they want. The quality and sincerity of their commitment to the school's role in a changing society will prove a significant factor: education is no longer a right, it is now also a responsibility!

6.3.3 Pre-primary education

The awareness of racial and ethnic differences begins as early as age four (Leeper et al. 1974:20). Pre-primary education will give the child an opportunity to formulate positive concepts and prepare himself to survive in a pluralistic society (Brown 1982:13). This is too important to just let it happen. The early childhood teacher has a key role in making sure that the right foundation has been laid. Children must be proud of their racial and ethnic background and feel part of his or her culture. These concepts must be communicated early in the educational process and supported throughout the child's school years.

Glenn (1990:22) stresses the importance of providing music education in pre-school programmes. With many mothers working and many children in early childhood programmes, the importance of music increases. Very young children know the importance of music in their lives — they hear (D'Assonville 1987:11), absorb, learn and perform music easily and spontaneously. Early music development is of the utmost importance for brain development and psychological growth of the individual. Its function in preparing the nervous system for the expression of language, reading and writing skills is of inestimable value (Van der Merwe 1988:34). Therefore one year of pre-school education should be provided as part of compulsory education.

Because no specific recommendation on the primary and high school are made, the researcher will directly continue with the shortcomings in adult education.

6.3.4 Adult education

Because of the high rate of illiteracy amongst the Black population, an educational policy should strive to raise the national level of literacy and numeracy, particularly as literacy is a precondition for many forms of creative and artistic expression.

Special programmes involving the community as a whole will have to be developed to address the problem of illiteracy, especially in the rural areas. Employers will have the prime responsibility for providing adult basic education for those in their employ and the unemployed should receive adult basic education too.

A National system of standards and certificates for adult basic education and adult education in general could possibly enable individuals to participate in, and move between the formal and non-formal education and training system.

6.3.5 Making music

There is too little time for the arts, and the technological subjects are over-emphasized (Patchen 1984:27). A redefinition of multicultural education has fallen prey to technological solutions for all its problems (Hoffer 1987:34). In this way education is reduced to manipulation and exploitation for the sake of social change. There is no room left for authentic education that is directed at making the child feel at home in his own cultural community.

Concerning music, one must go back to grassroots, and start making music again! In South Africa the learners shall particularly benefit from group music making that depends on the interaction between the members of the group, for example listening to and relating to each other or to the instrumental or vocal leader within the group, instead of following the visual directions of a conductor or printed notation.

6.3.6 Creativity

Music education is instrumental in the advancement of creative imagination

(Van der Merwe 1988:34). Through creating, all the other skills (singing, moving, playing, reading, writing, and listening) may be brought together meaningfully. Through creating, the *elements* of music (melody, rhythm, form, harmony, tempo, dynamics, and tone colour) may each be studied and combined in various ways. The organization of *sound*, the act of creating music, is the synthesis of musical experience and knowledge and can be a centre around which all other musical learning revolves (Regelski 1986:212).

There must be a stronger emphasis on composition and improvisation to help foster creativity at all levels. Given sufficient guidance, any child can organize what he or she knows into something *new*: he or she can improvise, compose or create. The music curriculum that does not provide opportunities for children to do this is neglecting the most important of musical skills (Choksy 1991:82).

6.3.7 World music

The world is seen as a global village; regions closely connected by mass communication and high speed transportation. 'The equally logical but different systems of that non-international but universal world of music are the most effective paths to understanding in our modern global village' (Dodds 1983:43). An awareness of the incredible variety and richness of the world of music not only enriches one's musical and intellectual life, but improves the ability to hear music of one's own culture. The child who has learned to play and sing several foreign musical languages perceives the masterworks of his own musical heritage with greatly increased sensitivity and appreciates the unique contributions of that heritage with real objectivity in relation to the world of music (Gamble 1983:40-41).

Music educators must realize that the demand for knowledge of world music (see par. 3.3.5) is great (Patchen 1984:27). A revaluation of world music's role in the music curriculum can help aid children's knowledge of the entire world. Many recordings and new historical and supporting materials are presently available to music teachers, covering a wide variety of music from other cultures. The inclusion of world music in the curriculum is also stressed by Klocko (1989:41). A holistic paradigm must therefore be

developed which conceptualizes the school as an interrelated whole (Banks 1987:539). When world musics are studied through the common elements approach (see par. 5.2.2) their diversities become an advantage, rather than a problem, because these diversities provide insights into unique ways in which human beings express themselves (Shehan 1989:24-25).

6.3.8 Teacher training

The degree to which multicultural education becomes a reality in our schools depends largely upon the attitudes and behaviours of classroom teachers. A multicultural change can't come without preparation of the teachers. Changes can't occur on an ad hoc basis, but through in-service programmes and integration of services by a specific department.

Music students need the broadest possible curriculum that covers the entire world community of music and gives them an overview of humanity's musical creativity (Klocko 1989:41; Parker 1987:72). Broudy (1990:36) emphasizes the need for some background in aesthetic theory during teacher training. Young (1990:1) emphasizes cultural development, too. Schooling in general music education is more important than professional training. Teacher training needs revision to include an intercultural training component so that teachers understand how cultural differences affect scholastic progress.

6.3.9 Cultural differentiation

In South Africa the problem is whether cultural differences should be acknowledged as a differentiating principle in the education system and in what way differentiation on the basis of culture should be applied. In the USA neither the melting-pot theory, nor segregation or integration could ensure equal educational achievements among pupils from the various ethnic groups. According to a multicultural education model, an attempt is now made to keep the distinctive cultures of the various groups in education in mind as far as possible. Only time should learn whether this attempt can deal with cultural differences (Steyn 1986:30).

In practice, multicultural education makes tremendous demands with regard

to curriculum, educational methods, the role of the teacher, bilingual education and control of education. The researcher is of the opinion that a certain degree of *differentiation* is inevitable in the South African situation. If a symbiotic relationship is to be maintained, the reasons for differentiation should be clearly illustrated in a new educational model. However, it should also clearly indicate the points of *integration*, for, in the South African situation, both black and white primary systems share the same economic institutions. Educational institutions should, theoretically, be adjusted accordingly. One way of doing this would be to integrate educational facilities at the higher level, as has in fact been done to a certain extent, particularly in the field of in-service training.

Educational reform depends in the final analysis on a reasonable clear perception as to the future realities of the South African community. Decisions will necessarily have to be political ones, but as these will determine the nature of the cultural environment to which educational systems will be attuned, one hopes that such decisions will be based on empirical research. In spite of these problems, the principle of dynamic cultural pluralism, implemented according to the model of multicultural education, is still seen as the most acceptable solution for handling the cultural differences in the South African educational system.

6.3.10 Curriculum model for multicultural music education

The main purpose of the curriculum model has been to stimulate thought on multicultural music and to encourage debate and analysis with a view to the provision of a fleshed-out curriculum in music for South Africa.

The Department of National Education in co-operation with the Human Sciences Research Council has a target date of implementing the new broad curriculum for the arts in January 1994. This model can make a possible contribution to preparing pupils for dealing with the realities of a culturally diverse society.

South Africa is indeed in a crisis situation through too much talking and misconceptions. This proposed systems model is something concrete which

educationists, authorities, negotiators, curriculum planners as well as music teachers can sit around and discuss. It is recommended to be seen as a point of departure for the future and the researcher urges all persons involved to take notice of this model. It comprises to be based on a spiral of musical development, a holistic view in a triadic order and a common elements approach. It is recommended that this model will serve as a working, planning, discussing and evaluating guide to develop a curriculum in music for South Africa.

6.4 SHORTCOMINGS OF THIS STUDY

No systems study, however well carried out, is of much use unless it leads to positive action and is properly implemented. Therefore, the negative side of this study is the fact that this curriculum model has not been tested. It should be interesting to see a fully developed curriculum and syllabi drawn out of this model, and implemented in a school. This was not possible to date yet as educational planners are still working on a new curriculum to be implemented in 1994. Therefore, although multicultural schools exist in South Africa, this model must still be fleshed out to be implemented in schools with a truly multicultural approach.

6.5 ASPECTS FOR FURTHER RESEARCH

6.5.1 Preparedness programmes

Pupils in a multi-racial society are not prepared to live harmoniously together (Brown 1982:10). Values such as tolerance, human dignity and justice must be learnt so that crosscultural interaction on an individual basis is a normal, healthy human endeavour. Every South African has the right to participate and contribute to every sphere of life. Social scientists assure that racial attitudes are not instinctive or genetic, but learnt (Brown 1982:12). There is a need for an education policy that projects positive racial attitudes.

Emphasis on in-service training courses must now be an important area of concentration. An in-service enrichment programme for teachers, developed by Squelch and Lemmer at the University of South Africa, can be seen as just

the beginning of bridging courses and enrichment classes to prepare South Africans for fully multicultural education (Lemmer & Squelch 1991). The exact role of the teacher in developing a positive attitude, must still be investigated.

6.5.2 Role of People's Education and open private schools

Research must be done on the influence of People's Education in a new educational dispensation in South Africa. The most important contribution is the belief that '...die onderwysbeleid die gemeenskapsbehoeftes moet verbeeld' (Steyn 1987:204). Although pragmatism is displayed in the implementation of People's Education and in consideration of its practical limitations, it may help to change curricula, remove discrimination, establish greater concern in the community, equality in education and stress the important role of the teacher in a new multicultural educational approach in South Africa.

Open private schools have existed since 1977 in South Africa. Although these schools could have multiracial pupil bodies, they don't reflect the existing South African situation. These schools don't really follow a multicultural approach, but are assimilatory schools in a Western culture (Goodey 1989b:281). This is reflected in curriculum development, teacher training, language and religion. Multiculturalism wants group cultures to be maintained, as long as it does not come into conflict with the welfare of others and the establishment of an efficient and cohesive school spirit. Furthermore, the essence of a multicultural school is not necessarily a multiracial pupil body, but a curriculum that reflects a sympathetic understanding of the different cultures and races that make up the school community and the wider society.

These above-mentioned approaches, namely the revolutionary People's Education and assimilatory open private schools, must be dealt with positively to reach the multicultural ideal in South African education.

6.5.3 School, home and environment involvement

Parent-community involvement in education encourages, supports and provides opportunities for parents, teachers and community members to work together to improve pupils' learning. A harmonious and co-operative relationship between the school, home and community is important. In the new Model C schools, there must be effective parent-community involvement, and teachers need to receive appropriate training. Research on the following topics is important:

- Understanding the importance of parent-community involvement.
- Establishing two-way communication between the school and home.
- Understanding the need of parents.
- Ways in which parents can be involved in school.
- Enlisting support of the community.

6.6 CONCLUSION

Multiculturalism represents the hope that, sooner or later, a social and political system will replace political, institutional and social racism. It sees unity in diversity, and views difference in ethnicity, language and culture as interesting variations rather than a deviance. It is towards such an ideal that this study is aspiring.

The focus of this thesis has been directed towards developing a broad understanding of the phenomenon of music education in South Africa and on the importance of a multicultural approach to the learning and teaching of music in the curriculum. The researcher believes that it is clear that South Africans are indeed living in a diverse and vibrant world heritage in music, and can no longer view music at any level as a single cultural phenomenon. One is compelled by the growth of knowledge and the perspective brought by it to encourage the broadest possible study of musics in educational institutions.

Each one is now left with this challenge: Continue to be the best possible musician in whatever setting one finds oneself, but above all strive to be a musician and teacher who has broad understanding of this incredible multicultural musical mosaic of the world heritage in music!

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